A BRIEF HISTORY OF ORIYA LITERATURE

Dr. KUNJABIHARI TRIPATHY

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A BRIEF HISTORY OF ORIYA LITERATURE

By

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Dedicated

To

Sri Raghunatha Prasad Padhi, *M. Sc., I. A. S. (Retd.)*

The Vice - Chancellor

of

The Berhampur University.

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INTRODUCTION

The earliest records of Middle Indo-Aryan found in several parts of the Indian sub-continent are also found in Orissa. (1) These are the eleven rock edicts of Emperor Asoka of the 3rd century B. C. together with his two special Kalinga edicts, inscribed on the Dhauli hill near Bhubaneswar in Puri district and Jaugada hill on the bank of the Rusikulya near Purushottampur in Ganjam district. Though the subject matter of the Edicts in same is both places, the wording is not exactly identical, e. g. whereas 'Budha' बुढ is used in the Dhauli Edict No. 4 'Thera' थेर is seemingly substituted in its place in the Jaugada edict. On the whole the language of the Orissa version of the Asokan rock edicts approximates to the grammatical Magadhi dialect except that dental sibilant is used in place of Magadhi palatal sibilant, e. g.

सवे मुनिसे पजा ममा (Dhauli) 'all men are my children'. सवमुनिसा मे पजा (Jaugada). The words किछि (some) चिकिसा (treatment), तिंनि (three), पछा (behind),

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(1) Orissa is the most predominant Hindu State of India The Hindus constitute 97% of the total population of the state. It has an area of 60, 136 square miles which make up about $\frac{3}{5}$ of the area of the United Kingdom. The latter has an area of 94,500 square miles.

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पणति (grandson), दखमि (I see), चघथ (you want) used in Orissan version have survived into Oriya with little or no change.

The next specimen of Middle Indo-Aryan is represented by the Hatigumpha Inscription of Kharavela of about the 1st century A. D. This record sketches the biography and achivements of Kharavela yearwise upto his 13th regnal year. While the language of Asokan edicts is simple and colloquial, the language of Kharavela's inscription is chaste and literary. Though the latter approximates to Pali, it shows many Ardhamagadhi features. As in Pali dental sibilant is used here, in place of palatal and cerebral sibilants.

The above two inscriptions as well as the short lithic inscription of King Gana found at Bhadrak are inscribed in Brahmi, the earliest Indian script diciphered so far.

The Kharavela inscription uses several words which are found intact or further corrupted in Oriya. e. g.

दुतिये च वसे अचितयिता सातकंनिं पछिम-दिस' हय-गज-नर-रथ-वहुल' द'ड' पठापयति ।

Here दुतिय and पछिम are used in Oriya intact and पठापयति has further corrupted into पठाअइ ; पठाए in Oriya.

(It is interesting to note that a short inscription of Kharavela of Kalinga has recently been discovered in a southern Andhra District.)

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We have got in Orissa a number of very large Buddhist idols with fairly long inscriptions inscribed on the back of the figures. These may be supposed to be in the Pali or an allied language. Unfortunately these have not yet been diciphered as yet.

That Pali language was cultivated by the Buddhists of Orissa is known from the discovery of inscribed tablets containing the प्रतीत्य समुत्पादोय विभङ्गनाम सूत्र in Pali form of the Buddhist Canon from the Buddhist ruins at Ratnagiri in Cuttack district. Here we have also got seals with the inscription 'श्रीरत्नगिरिमहाविहारीय आर्यभिक्षुसंघस्य'. We have many other places known for Buddhist archaeological finds such as Udayagiri and Lalitagiri in Cuttack district, Banapur and a place near Konarka in Puri district, Ayodhaya in Balasore district, and Budhakhol in Ganjam district. The dharani (धारणी) inscribed on many of the Buddhist figures written in Sanskrit is as follows—

ये धर्मा हेतुप्रभवा हेतुस्तेषांतथागतो
ह्यवदत् तेषां च ये निरोध एवं वादी श्रीमहाश्रमणः।

It must also be remembered that Mahayana Buddhists cultivated also Sanskrit besides using sacred texts in Pali.

As regards the Prakit literature of Orissa, two outstanding works, one Kavya named कुवलयाश्वचरित and another a play named विलासवती written by Viswanath Kaviraj and Markandeya respectively have not yet been discovered. A quotation from the latter occurs in Prakritasarvasva as follows—

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पदम' जीविअसरिछा तदो सुहवी तदो पुण धरिणी चाएड़ीत्ति भणसि एण्हिं न जाणे कदा हुवेज्ज चामुण्डा ।

Some portions of the Charyapadas, are definitely in early Oriya, e.g. अविद्या-करी-कु' दम अकिलेसे Control the elephant of ignorance without difficulty. (2) Some of the Siddhas (authors of the Charyapada) definitely belong to Orissa as indicated by the first editor Dr. Haraprasad Shastri (Bhatcharjya) in the introduction to his work 'Bauddha Gan O Doha'.

The earliest specimen of Oriya may be traced in the colloquial idioms embedded in the Sanskrit text of the Nibina Copper plate grant of Dharmaraja of the Sailodbhava dynasty of about 715 A. D. It was discovered from village Naibina (Nimina) on the road to Bhanjanagar in Ganjam District. This idiom is used in demarcating the gift-village.

Compare line 43 of the inscription—

पश्चिमदिसहि तृ (=त्रि) कुट जोड पापादि वणराइ वाल्मिक वङ्कसिल वणराइ...

Translation—In the western direction, the three peaked (hill), water-channel, papadi forest group, ant-hill, the slanting boulder (stone) etc.

(Vide Addenda in the 'Evolution of Oriya Language and Script' published by the Utkal University in 1962)

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(2) Charya No. 37 contains obscene words of Oriya.

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The earliest Oriya inscription is however the Urajam (stone) inscription of Chikakol Taluk dated 1051 A. D. (Vide page 222 ibid for facsimile, text and translation.)

Some Sanskrit inscriptions of the Sailendra dynasty have been discovered in Indonesia (Java, Bali etc.) It might be that the Sailodbhavas of Orissa were connected with their name sake in that part of Asia. Undoubtedly there was maritime connection between Orissa and parts of Indonesia, Burmah, Indo-China and Ceylon etc. In this connection it may be pointed out that Kalidas calls the prince of Kalinga as the Lord of Ocean and it may be added that there are engravings in the Konarka temple (Mukhasala) where obviously one Orissan monarch is being presented with Zirafs, available only in the continent of Africa.

In the copper plate of Somavansi monarchs, we find Oriya words here and there vide my article in the first issue of the Research Journal (Humanities Section) of the Utkal University, where I have discussed on some interesting words of the Banapur Copper plate inscription of Somavansi King Indraratha.

The earliest Oriya inscription discovered so far is the Urajam Stone inscription of Ananta Varma Deba (Grandfather of Choda Ganga Deba) dated 973 Saka Era corresponding to 1051 A. D. discovered from village Urajam as noted above. It is now depo-

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sited in the Madras Museum. It is interesting to note that most of the early Oriya inscriptions discovered so far are now in Andhra State.

The earliest Oriya verse recorded on Stone has been discovered by S. N. Rajaguru from village Gandibeda (गण्डिबेड) in Soro of Balasore district. It is found inscribed at the foot of the Jaina Stone image and runs as follows—

देवकहि भगति करुण
अछन्ति भो कुमारसेण ।

Trans—Oh ! Kumarasena is offering (lit. doing) his devotion to the illustrious one (deva-kahi) This might be a quotation from a lost work.

The Natya Shastra of Bharata refers to Audri Bibhasa. An extract of Audri Bibhasa which is found in the Markandeya's. Prakrit Sarvaswa (Middle of the sixteenth century) runs as follows—

"देव जसोआणन्दण ! कर मइ करुणा-लेश
एत्तिके जम्मउ-अच्छइ पिट्टइ सठव-क्लिेश ।"

From Ms. San D. 1085 (o) India Office Library.

It appears many old works in Odri Apabhramsha or in early Oriya have been lost. This includes many Oriya works of the Ganga period. We have however got many Oriya inscriptions from the Ganga period (1135 to 1434) discovered from Western,

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Northern and Southern Orissa and also outside Orissa. The Pataleswar shrine of the Puri temple contains several Oriya inscriptions of the time of Anangabhimadeva.

Recently Sri N. Pradhan, Lecturer in Oriya has discovered many early Oriya lyrics and songs including several songs of Jayadeva (identifiable with the author of Gitagovinda) and other authors who were hither to unknown. It may be noted here that there are hundreds of Chautisa songs and lyrics in Oriya literature from very early times. A portion of the same has been printed in Chautisa Madhu Chakra in five parts now available with the Utkal University publication section.

I have not dealt with the literal translation of such eminent Sanskrit works like that of the Mahabharat by Krishna Singha of Dharakot, that of the Ramayana by Chyau Patnaik and Pandit Lingaraj Mishra, that of the Bhagavata by Dinabandhu and that of Sanskrit Maha Kavyas, Sisupalabadham, Kiratarjuniyam, Naisadhiya Charitam by Pandit Balukeswara Mahapatra.

In the following sketch of Oriya literature, I have concentrated on some important creative works in the field and have omitted to deal with versions of the Purans such as the popular Nrushinga Purana by Pitambar Kar, Bishnu Purana by several translators and versions of Oriya Adhyatma Ramayana; non-literary works such as the interesting

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Paika Kheda (Soldier's Mannual) have not been dealt with.

Works on art and engraving by Gopal Kanungo, Binoda Rautaray etc. have not been dealt with here.

There are several early prose and poetry works which have not yet been published. Of such prose works we may list the following—

1. Nitimalika (नीतिमालिका)
2. Niladriballava-chhata (नीलाद्रिवल्लभछटा)
   (By Dasarathi Das)
3. Kathapothi (कथापोथि)
4. Kathapustaka (कथापुस्तक)
5. Kathakadamba (कथाकदम्ब)
6. Budhavara-katha (बुधबार कथा)

partly resembling the style of Rudrasudhanidhi.

Nos 3,4 and 5 are in Berhampur University palm leaf manuscript collection.

On the unpublished poetry works the followings may be listed—

1. Amarakosa, a work of Nathcult referring to Gorakhnath, Minanatha etc.
2. Nalarajacharita by Sishu Iswar Das
3. Radhika-Abhisheka by Sibhapriya Jemadei

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4. Padmabatiparinaya by Nisankraya Rani
5. Rasakalpalata by Raja Binayaka Singha
6. Sashisena by Narendra Yuvati

The Sanskrit semi-vowel 'V' occurring singly in Oriya is pronounced as the class Consonant 'B'. So in the following pages the distinction between 'V' and 'B' occurring single is not uniformly maintained.

It is intended that this sketch of Oriya literature will be followed by a second part consisting of selected texts from various authors to be printed in Nagari script.

I take this opportunity of thanking the Utkal, Berhampur and Sambalpur Universities, the Govt. of Orissa in the Education and Cultural Department, the All India Radio, Cuttack Branch and the Board of Secondary Education, Orissa who have associated me with their literatary and cultural activities, the Publishers and Literateurs of Orissa who have presented me many of their publications thereby enabling me to have direct access to the multisided avenues of the Oriya literature so far discovered.

I thank Sri Ananta Rath, Retired Headmaster for enlightening me on some literateurs of southern Orissa.

Finally, I thank my colleagues of the Oriya Department for suggestion in the work and Pandit P. Tripathy of Palm-leaf section of Oriya

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Dept. for helping me with the names of some unpublished authors and Sri S. N. Patnaik, Steno-typist attached to me as Head P. G. Deptts. and the Office assistants of the Oriya Department namely Sri D. P. Patra and Sri S. Tripathy for making the manuscript ready for the Press.

In order to have an idea of the ancient Sanskrit literature of Orissa, readers are requested to read my publication entitled "The Contribution of Utkal to Sanskrit Literature" (General Survey) which I read at the International Sanskrit Conference at Delhi on 27-3-1972.

23-11-72
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A BRIEF HISTORY OF ORIYA LITERATURE

The history of Oriya literature is usually divided into the following periods or ages.

(1) The age of Sarala Das—From the 12th century upto Circa 1460 A.D.

(2) The age of the 'Pancha Sakhas' (or five apostles) -1460 — 1660 A.D.

(3) The age of Upendra Bhanj 1660 — 1860 A.D.

(4) The age of Radhanath & Fakiramohan 1860—1925.

(5) The contemporary age or period (1925-)

Along with these literary periods we should bear in mind the following historical periods of Orissa.

(1) Sailodbhava period C. 7th century—8th century.

(2) Bhaumakara period C. 8th century—10th century.

(3) Somavamsi period C. 950—C. 1125

(4) Ganga period about C. 1110—C. 1434.

(5) Suryavamsi period C. 1434—C. 1540.

(6) Period of ministerial dynasties C. 1541-C. 1568.

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(7) Muhammadan period C. 1568- 1751.

(8) Maratha period 1751—1803.

(9) British period 1803—1947.

But, South Orissa was annexed to the British territories in C. 1765 A. D.

We have got a very large number of Sanskrit epigraphs of dynasties upto No. 5 (upto 1568 A.D.) The origin of Oriya literature is usually traced to the Charyapadas, the Buddhist mystic songs discovered by Prof. Haraprasad of Calcutta University from Nepal and edited by him. Though a few stanzas are admittedly in an early Oriya form, others are claimed to be in Bengali and in other Magadhan languages. According to some other scholars, the language of the Charyapada, approximates on the whole, to the Apabhramsa, the last stage of the Middle Indo-Aryan. Dr. K Kar, however argues that the Charyas are in old Oriya (Vide his D. Litt thesis on Charyapadas).

The early Oriya literary texts now available to us contain reference to still earlier lyrics and epics which appear to have been lost. Moreover, a considerable part of the medieval Oriya literature still lies in palmleaf manuscripts scattered in different parts of the state and contiguous areas, and has not yet been published.

Age of Sarala Das

Though 'Chautisa' lyrics, like Vatsadasa's Kalasa (कलशा चउतिसा) and Markanda's 'Kesab Koili' and the prose work Madalapanji (the Puri Jagannath temple chronicle) and fragments of 'Shishu-veda' etc. are

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believed to be earliest extant specimens of Oriya literature, we cannot assign them to definite dates. The earliest dated Oriya literature begins with the works of Sarala Das, who mentions Kapileswar Dev (1435-1467 A. D.) evidently as his contemporary. Sarala Das has written three well-known works. The metrical version of the 'Mahabharat', the 'Bilanka Ramayan' and the 'Chandipuran'. This voluminous 'Mahabharat' is not a literal translation of the original Sanskrit work. The poet omits sometimes large portions of the Sanskrit 'Mahabharat' and freely incorporates stories and anecdates then current in Orissa. A critical edition of this work by Dr. A. B. Mahanty on behalf of the Orissa Sahitya Academy is nearly complete.

The poet's 'Chandipuran' deals with the story of the Sanskrit 'Chandipuran' and his Vichitra Ramayana said to have been translated into Telugu has not been published.

The 'Bilanka Ramayan' describes Rama's fight and destruction of the thousand headed Ravana of Bilanka with the help of Sita.

His 'Nityani Gurubarabrata-Katha', still in palm-leaf manuscript in the Orissa Museum is a small prose work evidently glorifying the worship of Lakshmi.

Arjun Das, the author of the epics 'Ramabibha' & 'Kalpalata', Sisusankar Das, the author of the epic 'Ushabhilasa' (उषाभिलाष) and Damodar Das, the author of a 'Chautisa' flourished during the epoch of Sarala Das (i.e. their age is prior to the Pancha Sakha period.)

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Narayanananda Avadhuta the author of the incomplete prose-romance Rudrasudhanidhi named after the hero comes in between Sarala Das and Balarama Das as pointed out by its Editor, Dr. K. Kar. It is in rythmic prose resembling the style of Banabhatta and is unrivalled in Oriya literature.

The age of Panchasakhas

Balarama, Jagannatha, Achyutananda, Yosovanta and Ananta, all authors and all followers of Chaitanya (the first two and Yosovanta being known as contemporaries of King Prataprudra Dev, 1497-1540) are known as the 'Panchasakha'. They belong to the close of the fifteenth century and the first half of the sixteenth century and all of them by their writings preach the neo-school of 'Vaisnavism' said to have been preached by Chaitanya and as adopted in Orissa. To this period belongs Madhavi Dasi author of several Vaishnava lyrics.

Balaram Das, said to be the author of 'Gupta Gita', 'Brahmanda Bhugola', 'Amarkosa Gita', 'Bata-Abakasa', 'Bedha Parikrama', 'Vedanta Saragupta Gita', 'Saptang Jogasara Gita', 'Bhava Samudra' is most famous for his metrical translation of the Ramayan and the Gita. This is not however a literal translation of the original Sanskrit work (Ramayana). The style of the poet, is more elegant than that of Sarala Das. The poet mentions

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'Simhachalam' as 'Jiara Kshetra' in his Ramayana. He is also the author of Uddhava Gita.

Jagannath Das, said to be the author of the Oriya works 'Artha Koili', 'Tula Bhina', the 'Mahabharat' (in abridged form), 'Darubrahma Gita', 'Gupta Bhagavat', 'Mana Sikshya' 'Mruguni Stuti', 'Pasandla Dalana' and several minor works in Sanskrit, is most famous for his metrical translation of the 'Bhagavat' purana. He is a master of simple and elegant Oriya style. In some details, the work differs from the original work in Sanskrit. It is a sort of Bible wherever Oriya is spoken (and is popular in all strata of the society). Of all editions of the work, Rajkishore's edition is the best. A critical edition of the work is a desideratum. Saivagama is another work of the poet.

Achyutananda Das, a contemporary of king Prataprudra Deva (16th century) and said to be author of 'Garuda Gita', 'Sunya Samhita', 'Guru Bhakti Gita', Mitani-chautista is said to be the most famous for his metrical version of 'Harivansa', which does not appear to be the literal translation of the original work in Sanskrit.

Yosovanta Das is the author of 'Govinda Chandra', 'Siva Swarodaya' and several minor works.

Anant Das is the author of several minor works.

The 'Rahasyamanjari' of Debadurllbh Das deals with the mystic doctrine of love of the Vaishnavas in a melodious style.

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The epics Parimalavati by Narasimhasena, Sasisena by Pratapa Ray (evidently influenced by Chata-ichhavati of Banamali Das) Rukminibibha by Kartika Das, Gopichandana by Chandakavi containing quotation from a lost Kavya etc. deal principally with erotic sentiment. (The titles of the works contain the names of the heroines).

The age of Upendrabhanja (Riti-Yuga)

The age of Upendrabhanja is popularly held to be the golden age of Oriya literature. The literature of this age is generally characterized by an ornate and more or less artificial style. The rhetorical figures of the authors of great Sanskrit Kavyas like Bharavi and Magha play a prominent part in the literary works of this period. While the theme of literature in previous periods was nearly always religious or pauranic. We now find that in this and later ages, the plots of literary works are sometimes fictional and secular not concerned with religion.

The most famous writers of this age are Dinakrushna Das, Upendrabhanj, Biswanath Khuntia, Brajnath Badjena, Abhimanyu Samant Simhar and Baldev Rath.

Dinakrushna Das, the Jayadeva of Oriya literature was an elderly contemporary of Upendrabhanj. He is the author of 'Artatran Chautisa', 'Navakeli' and 'Alankar Boli'. He is most famous for his 'Rasa Kallol' which in 34 cantos deals with the theme of

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the tenth book of the 'Bhagabat', that is Krishna's achievements in Gopa and Mathura. Dinakrushna is a master of elegant and melodious style. Every line in this Kavya begins with the letter 'Ka'.

According to several scholars 'Rasa Binod', 'Jagmohan Chhand', 'Amruta Sagar Boli' including several other works were written by this Dinakrushna Das. In 1699 Brindavati Dasi, an erudite Vaishnavite lady wrote on Krishna in her 'Purnatama Chandrodaya.'

Upendrabhanj (1685–1725) popularly held to be the best poet of Orissa inherited his poetical talent from his royal ancestors especially from his grandfather Dhananjaya. He is per-excellence a writer of love both in union and in separation. Author of a very large number of works both epics and lyrics he is most famous for his epic 'Baidehisa Vilasa' dealing with the story of the Ramayan and the fictional love Kavyas 'Lavanyavati' and 'Koti-Brahmanda Sundari'. All these works exhibit, the poet's mastery over both Oriya and Sanskrit vocabulary. Every line in the first work begins with the letter 'Ba'.

The romance 'Lavanyavati' deals with the love and marriage of 'Chandrabhanu', the prince of Karnata and Lavanyavati, the princess of Ceylon. 'Koti Brahmanda Sundari' likewise deals with the love and marriage of the princess Kotibrahmanda Sundari of Champa with Puspaketu the prince of

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Pataliputra. The poet's 'Premasudha Nidhi' contains lyrics of love while the Chitra Kavya Bandhodaya illustrates tricks of poetical style and various rhetorical figures.

Vishnudasa's Lilavati & Padmanabha Sri Chandana's (1735-57) Sasirekha are perhaps modelled after Lavanyavati. Biswanath Khuntia, a contemporary of Upendra Bhanja is most famous for his version of the Ramayana in musical metres. The work written in a simple style, is very popular in the countryside.

'Prem Panchamrit' of Bhupati Pandit an immigrant from northern India deals with the Vaishnavite doctrine of love in a masterly way.

Tripurari Das in his excellent Kavya Ramakrishakelikallola, uses Upadhamilana throughout and deals with the story of Rama and Krishna. Brajanath Badjena (C. 1730—C. 1795) the author of the Hindi 'Gundicha Bijoy' and the Oriya Kavya 'Shyamarasotsab' (with each line beginning with 'Sha') and the Oriya prose work 'Chaturavinoda' containing romantic tales, is most famous for his unique Oriya work 'Samaratarang', which describes in forceful and living language the victorious fights of the then ruling Chief of Dhenkanal with the powerful Marhattas. The ornate Kavya 'Ambika Vilasa' dealing with the love of Siva and Parvati is also ascribed to the poet by some.

Abhimanyu Samanta Simhar (1757—1906) a worthy disciple of the Vaishnavite poet 'Jadananda Kavisurya'

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and the author of 'Rasavati', 'Premakala', 'Sulakshana' etc. is most famous for his poetical and religious epic 'Vidagdha Chintamoni', depicting the love of Krishna and Radha. He is a follower of Gaudian School of Vaisnavism. The depth of his love is unrivalled in Oriya literature. He can write at once in the sonorous and scholastic style of Upendra Bhanj as well as in the homely and colloquial style of Dinakrishna.

Of Lokanatha's writings, the Kavya Sarvangasundari in 15 cantos has been edited by Gobinda Rath. Herein has been praised the Banpur Ruler who once sheltered the Jagannath Murti of Puri.

Banamali (1736—93), with his contemporary? Ramakrishna, Bhaktacharan (1743—1828) and Gopalkrishna (C. 1785—1862) are Vaishnava poets of very high order with popular devotional songs to their credit depicting Krishna Lila. The former is especially popular for his devotional lyrics and Bhaktacharana for his Kavya Mathura Mangala and his unique poem Manabodha Chautisa portraying the vanity and transitoriness of human-life.

Kavisurya Valadev Rath (1789—1845) an erudite Sanskrit scholar is the celebrated poet of 'Kishorachandrananda Champu' depicting the mutual love of Krishna and Radha and the attempts a Duti or a female messenger to bring about their union. The songs contained in this work together with the other lyrics of the poet, are the most melodious and charming poetry of Oriya literature. His other works are Ratnakara Champu or Chaupadi Ratnakara, Kavita Kallolini and Chandrakala (Kavya). He uses a few words prevalent in southern parts of Orissa.

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Jadumani (1795—1866) author of the epics Prabandha Purnachandra and Raghavavilasa dealing with Krishna's marriage with Rukmini and the story of the Ramayana respectively, is mostly known for his enigmatic and ironical verses. Some of the latter, however, are not free from, veiled vulgarity.

The Modern age

Radhanath Ray (1848-1908) is said to be the father of themodern age in Oriya literature. He shuns the elaborate metres and embellished style of medieval Oriya poetry, and uses a simple style. Love of nature plays a prominent part in his poetry. The geography and history of Orissa are laid under contribution and a sentiment of patriotism sparkles often in his composition. Author of 'Kedar Gauri', 'Yajati Kesari', 'Chandrabhaga', 'Parvati' etc. he is most famous for his Kavya 'Chilika' and 'Mahayatra' (Incomplete) dealing with the great journey of the Pandavas as well as for his translation of Kalidasa's 'Meghaduta.' He has in the first four works successfully grafted western themes on Orissan soil.

Fakirmohan (1843-1918) is the father and preeminent writer of Oriya novels (both Social and Historical) and short stories. He is a master of colloquial style and is unrivalled as a humorous writer. His Oriya novels 'Mamu', 'Chhamana Athaguntha', 'Prayaschita', 'Lachhama' (Historical) and his short stories contained in his work 'Galpa Swalpa' and his Kavya Buddhacharita are very well-known. His autobiography is also highly interesting.

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Madhusudan Rao (1853-1912) is preeminently a writer of devotional poetry and dignified prose (essays), being also the father of Oriya sonnets. His religious poem 'Risiprane Devavataran' (ऋषिप्राणे देवावतरण) is unrivalled in Oriya literature and recalls to our mind the eloquence and inspiration of the sages of the Upanishads of ancient India. Patriotism also plays a prominent part in his lyrics and essays.

Nandakishore Bal (December 1875—July 1928) excels in describing the homely scenes of rural life in Orissa. Author of numerous lyrics he is famous for his Nursery songs (Nana-baya-gita) as well as for his solitary novel Kanakalata. His Kavyas Sitavana-vasa and Sharmistha deal with Pauranic episodes while Krishnakumari with a historical story of Rajasthan.

Gangadhar Meher (1862–1924) the poet of Nature personified, like the Sanskrit dramatist 'Bhababhuti', has been eminently successful in popularising Kalidas by presenting a free metrical version of the drama 'Sakuntala' in his 'Pranayaballari' and by his poetical translation of the story of Aja and Indumati from Raghuvamsham. His Kavya Kichakabadha deals with an episode of the Mahabharat while his master-piece Tapaswini written in various metres in 11 cantos and dealing with the banishment of Sita, shows him as an original poet of deep pathos and lofty thoughts. In his writing, he uses a number of words of western Orissa.

Pandit Gopabandhu Das (1877-1928) the leader of Panchasakhas (Satyabadi group), the other

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members of the group being Nilkantha, Krupasindhu, Godabarish and Harihara is the pioneer of the Congress movement in Orissa and is par excellence a patriotic poet. He by his writings both prose and poetry popularises the lofty teaching of Mahatma Gandhi and recalls to our minds the greatness of ancient Utkal. His style is very simple yet elegant and forceful. His Kara-Kavita (Jail songs), Bandira Atma Katha (autobiography of a prisoner) and Dharmapada (dealing with the sacrifice of the 12 year old mason of the Konarka Temple) as well as his translation of the Upanishad story of Nachiketa are some of his best compositions apart from his excellent lyrics.

Ramasankara Ray (1856 ?—1931) was the youngest brother of Gouri Sankar Ray (who after being the Editor of the Utkal Dipika for over 40 years died in 1917). He wrote his first drama the Kanchi Kaveri borrowing the plot from the medieval epic of the same name by Purushottama, describing how the King of Orissa aided by Lord Jagannath conquered the King of Kanchi and how the insult which he intended for Padmavati (the Kanchi Princess) won him a bride by the intelligent effort of his minister. In Kanchi Kaveri we have the first instance of blank verse in Oriya literature—a form of verse which has been in imitation of Michael Madhusudan and so effectively used by Radhanath in his incomplete epic महायात्रा. Ram Sankar Ray moved also his pen in writing a novel, the Bibasini (incomplete).

Chintamoni Mohanty (1867–1942) was a teacher of Primary School upto 1903 and was a very prolific

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writer of novels, kavyas, lyrics and a biography of Nilamani Bidyaratna. Some of his well-known compositions are Tankagacha, Rupachudi (both novels) 'Ghumusara' Kavya and 'Mukundadeva'. (A historical Kavya).

Viswanath Kar (1864-1934) the Editor of the Oriya literary monthly 'Utkal Sahitya' from 1896-1934, offers an excellent prose style in his solitary work 'Bibidha Prabandha' while his contemporary Gopala Praharaj, well-known as the compiler of an Oriya lexicon in 7 volumes, exhibits a homely and colloquial style in his Utkal Kahani and other works. (Baimahanti Panji and Bhagabata tungire Sandhya)

Aswini Kumar Ghosh (1892-1962) is the most prolific writer of Oriya dramas. He has written more than 25 dramas and playlets in Oriya. Of all his dramas including Gobinda Vidyadhara, Kalapahada (both historical), Bhisma, Srimandira, Sabitri, Raghu Arakshita (all Pauranic), Hinduramani, Bandhu Mahanty (social), his 'Konarka' is the most popular and impressive.

Pandit Nilakantha Das (1883-1967) one of the Panchasakhas of Satyabadi School has been the most eminent thinker and writer among his contemporaries in Oriya literature. He has written on all branches of Oriya literature : kavyas, essays, lyrics barring fiction and drama. His kavya entitled 'Konarke' represents the highly dignified Oriya poetry of his times. His epics 'Dasanayaka' and 'Pranayini' are based on English originals. His

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'Oriya Sahityara Kramaparinama' (2 vols.) his edition of the 'Gita' and the literary journal 'Navabharata' edited by him for many years, afford evidence of his scholastic and critical mind. His autobiography (Atmacharita) has been awarded the Central Sahitya Akademi prize.

Pandit Godavarisha Misra (1885-1956) the lake poet of Orissa, has written (22 books ?) on varied facets of Oriya literature—e. g. on drama, fiction and lyrics.

His drama 'Purusottamadeva' deals with the most romantic episode of Orissan history—the conquest of the Southern Kingdom of Kanchi—modern Conjeeveram by Purushottamadeva (C. 1467-C 1507 A. D.) and his marrying Padmavati the princes of Kanchi. The drama Mukundadeva is also a historical one.

His fiction 'Ghatantara' is a social novel. This as well as his dramas Purusottamadeva and Mukunda Dev mentioned above however lack the dramatic quality of humour. His 'Dasatwamochana is a translation of B. T. Washington's original work in English. His 'Nirvasita' is a similar translation. One of his novels attempts to portray the Khurda Paika Revolution of 1817. His 'Abhagini' is a social novel, fashioned after a foreign model namely the novel 'La Miserable' of the well-known French writer Victor Hugo.

As a writer of lyrics, however, he is at his best. His 'Kalika, Kisalaya' and 'Alekhika', containing his

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short poems, afford excellent pictures of diverse situations and sentiments (See the short poem Kalijai) His Gitayana and Chayanika are other collections of his poems. As a writer of stories and essays he also excells (cp. Kavi Godavarisa Pratibha by Kalindicharana in Samaj dt. 27-7-56) His autobiography in Oriya was awarded the Central Sahitya Akademi prize posthumously.

Artaballava Mahanty (31-7-1886—30-9-1963) is the most celebrated scholar and critic of Oriya language and literature. He has been the critical editor of Prachi Publications consisting of a large number of important medieval Oriya works. These include Bhaktacharana's 'Mathuramangala', Dinakrushna's 'Rasakallola' and Upendrabhanja's 'Lavanyavati'. His erudite introductions to Prachi Publications, his 'types of ancient Oriya prose and poetry' and his 'Madalapanji' throw very welcome light on the development of Oriya language and literature. He may be said to occupy the same place in Oriya literature as Sayana in the Vedic literature and Mallinatha in the classical Sanskrit literature. In some places, however, his comments need correction.

Padmacharana Pattanayaka (1885-1955) a lawyer by profession, who died on 21-11-55 at the age of 70 has enriched the Oriya literature like his brother, by his beautiful short poems (Vide his 'Padmapakhuda' and 'Golapa guchha'). These are didactic in tone and

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animated with a patriotic spirit. Though these lyrical pieces are not considerable in number, yet they have assigned to the author a place in Oriya literature comparable to the place of Gray, the author of the celebrated Elegy in English literature. The author's 'Paribarika Prabhandha' is a set of whole some essays on family life. While his 'Prabhandha Parijata' consists of essays on different topics. He has also written several biographies. For an estimate of his writings by Sri Birakishor Das, B. A. (See daily Samaj, dt. 4-12-55)

Ramachandra Mahapatra (1899-) Ex-Principal, Sanskrit College, Puri is one of the few successful play-wrights of Oriya literature. He has chosen pauranic topics as the theme of his dramas all breathing with the sentiment of devotion (Bhaktirasa). His dramas 'Sudama', 'Vilvamangal' and 'Raghuarakhita' (named after their heroes) depict the lives of three famous Indian devotees and evince the author's power of characterisation and creative humour. His dramatisation of Fakir Mohana's social novel 'Mamu' which was staged by the Ravenshaw College Dramatic Society, was keenly appreciated by an enlightened audience.

Harekrushna Mahatab (1899-) well-known as a politician, (for his political career, see his autobiography 'Sadhanarapathe'), is a reputed writer in Oriya. His original contributions to history, fiction, short poems and dramatic literature are note worthy. Of his three novels 'Abyapara—

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Tautor and Pratibha', the last, reflecting aspects of non-cooperative movement in Oriya occupies a unique place in Oriya literature. As an editor of the most famous contemporary Oriya literary journal 'Jhankara' and the weekly 'Prajatantra' he is responsible to some degree for the general advancement of modern Oriya literature.

Kuntala Kumari Sabat (1900—1938) the healing lady with a stesthoscope, has been the nightingale in the groves of Oriya poetry. She is the author of several social novels such as Bhranti, Parasamani, Naatundi, Kali Bahu and Raghu-Arakshita. In her narrative poetry, we find that her heart bleeds for the waylaid widowed Oriya girl in Calcutta. She is, however, celebrated for her patriotic songs and devotional lyrics. The latter breathe an air of universality. The best of her lyrical songs are found in her 'Prema-Chintamani' and are Vaishnavite in tone. These represent the yearning of the human soul for the supreme soul under the camouflage or veil of a beloved's yearning for her lover. Her short poems are found in Anjali, Arcbana, Ahwana (आह्वान), Uchhwasa and Sphulinga.

Lakshmikanta Mahapatra (1888—1953) has made distinct contribution in respect of children's literature, drama, short story, novel and short poems. He is eminently successful in delineating the sentiments of pathos in short story and humour in his novel Kanamamu ('One eyed uncle'). In his short poems, he sings the glory of Utkal. Several of his

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devotional lyrics embodying his saddest thoughts are the sweetest songs of Oriya literature.

He is also the founder of the popular literary monthly journal Dagara which has rendered noble service to Oriya literature.

Kabichandra Kalicharana Pattanayak (1900 —) (Kabichandra being his honorific title) ranks as the most famous playwright of contemporary Oriya literature and is an eminent musician of Orissa. The theme of 'Kanchi-Kaveri' (vide supra, under Pandit Godavarisha Mishra) has been dramatised by Kalicharana under the title 'Abhiyana' (अभियान)

His play 'Jayadeva' depicts the love and marriage of the famous Vaishnavite poet and saint Jayadeva with Padmavati. This as well as his play 'Atibadi Jagannath Das' are devotional in character whereas his play 'Bhata' (भात) depicting the food problem of the actual tillers of the soil is purely social in character. The author shows keen power of characterisation and his songs in all these dramas are among the most melodious in contemporary Oriya poetry.

Kalindi Charan Panigrahi along with Baikunthanatha Pattanayak (1903—) and a few others (Haribara, Saratchandra and Annadasankara who switched over to Bengali) aimed at ushering a new school of romanticism in modern Oriya poetry. In

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this school of poetry the authors introduce new form or metres in imitation of English poetry especially the poetry of Wordsworth and the poetry of Rabindranath, preferring a homely style. Of these so called 'Sabuja Kavis' (lit. Green poets) Baikunthanath appears to be the most prolific writer of short poems (vide his Kavya Sanchayana). Some of these are lucid and popular while others are mystical, abstract and elusive in character. Baikunthanatha is also fairly successful in his solitary play 'Mukti-Pathe' dealing with the problem of the freedom movement of women.

Kalindicharana Panigrahi (1901—) at once a novelist, a play-wright, a short-story writer, (like his elder brother Dibyasingha) an essayist and a lyric writer is perhaps the most widely read author of contemporary Oriya literature. Of his novels 'Muktagadara Kshudha', 'Luhara Manisa' and 'Matira Manisa' the last appears to be his master piece. It depicts the life of a middle class cultivating family, attempting to exemplify the teaching of non-violence of Mahatma Gandhi. His style and characterisation in these novels especially in 'Matira Manisa' (Man of soil) are unrivalled in the modern Oriya literature. He also excels in his essays, short stories and lyrics and in his solitary drama 'Priyadarsi'.

Dr. M. Manasingha (1905—) is the most outstanding romantic poet of contemporary Oriya literature. He has written five plays and play-lets (Historical, social and based on tradition), three

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epics, a large number of short poems, essays and a book 'Paschima Pathika' narrating his own travels. As a writer of short poems he is at his best especially when he delineates the sentiment of love both in union and separation. His lyrics on love remind us of the erotic poetry of such eminent Sanskrit poets as Bilhana (the author of Chaura Panchasika) and Amaru, (the author of Amaru Sataka) and Bhartrihari (the writer of Sringara-Sataka). For Manasingha's best lyrical poems, vide his 'Prema-Sasya','Hema-Sasya' and 'Matibani'. His 'History of Oriya Literature' published by the Central Sahitya Akademy written in an attractive style, though interesting, is highly controversial in Orissa. There is a critical estimate of the same by K. B. Tripathi.

Kanhucharana Mahanty (1906—) is a very prolific and a successful writer of novels. Of his 28 novels 'Ha-anna' depicting vividly the pathetic scence of 1866 famine of Orissa is very interesting being socio-political in character. In this the drawing of the characters is life like and vivid in the beginning but appears to become shadowy and elusive towards the end.

Of his other novels 'Adekhahata', 'Baliraja', 'Bhalapaibara Sesakatha' 'Sarbari and Sasti' may be mentioned. His social novel 'Ka' (का) depicting the life of a householder with two wives was awarded the Central Sahitya Academy Prize in 1955. The theme of his popular social novel Sasti (शास्ति) 'Punishment',

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Gopinatha Mahanty (1914—) the brother of Kahnucharan has written several remarkable novels in lucid and colloquial Oriya. His outstanding novel 'Paraja' deals with a particular Paraja family (family of a particular Adibasi Tribe of Koraput District) and shows how they are exploited by others (so called civilised people). Similarly his novel 'Amrutara Santana' which deals with the life of a Kandha family, was awarded the Central Sahitya Akademi Prize. His novel 'Harijana' contrasts the condition of a Harijana family with that of a well-to-do aristocratic Hindu family. His remarkable novel Danapani (Bread and Water) depicts the family life of an officer, aspiring to rise high unduly. He appears to be more impressive in his vivid description of a situation or of a particular character than in his characterisation. He excels more in his biographical novel than in his short stories.

It may be said here that Sachi Rautray (1916-) and Surendra Mahanty (1922-) have to their credit outstanding achievements in Oriya literature— the former in poetry and the latter in prose of all aspects (vide below).

After dealing with many prominent Oriya writers and their contributions; we shall now, owing party to limitation of space, mention a number of other Oriya writers in different fields of literature. Against the names of the authors are noted some of their important works.

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In the field of literatary critioism the following (mostly Adhyapakas) have, in the wake of John Beames, Hunter and Manamohan Chakarvarthi, made notable contributions :

Acharya Banambar—Introduction to Ambika Vilasa.

Acharya Sudarsan—Sahitya O Sahityika.

Acharya Brundaban—Odia Sahityara Itihasa, Part-I.

Bal Gangadhar——Srasta O Srusti.

Behera Chintamani—Kala O Kalakara.

Bhoi Debarchana—(Sanskrit poets' influence on Oriya poets)

Brahma Gouri Kumar—Tapaswini O Mehera Sahitya, Rasakallola Samiksa,

Das Birakishor—(On Baisnaba Pani as a play-wright)

Das Chittaranjan— Achyutananda O Panchasakha dharma.

Das Chintamani—Kavi Gapabandhu, Kavi Godabarisha, Sahityasadhaka Fakirmohana.

Das Sarbeswar—Yugashresta Fakirmohana, Sahitya Sandarsana.

Das Surya Narayana—Odiya Sahityara Itihasa—Part-I, II & III. (He has been awarded Central Sahitya Akademi Prize in the year 1967)

Das Kapileswar—Jivana Chinta.

De Narayana Mohana—Sahitya O Samalochana—Part I & II.

Jena Murari Mohan—(On Sabuja Yuga and Baikunthanath)

Kavi Asita—Gangadhar Jivani.

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Mazumdar Bijoy Chandra—(Introduction to) Typical Selections of Oriya Literature.

Mahapatra Sitaram – Samalochana Samaroha.

Mahapatra Khageswar—Charyapada.

Mohanty Devendra Chandra—Criticism on Samara-taranga, Rasakallola etc.

Mahanty Dr. Bansidhar – Odisar Nath Sampradaya O Nath Sahitya, Odiya Sahityara Itihas.

Mohanty Jagannatha—Somalochana-Sangraha

Mohanty Jatindramohan—Prajna Sahitya.

Mohanty Dr. Janaki Ballabha—Odiya Gitikavya, Adhunika Odia Sahitya, Odiya Chhandara Vikasa.

Mahanty Janaki Ballabha (A)—A History of Odia Literature (in English)

Mahanty Surendra—Odia Sahityara Adiparva, Madhyaparva.

Mansinha Mayadhara— History of Oriya Literature (in English) (mentioned above)

Misra Kanhu Charana—Alochanamala.

Misra Binayak—Odia Sahityara Itihasa.

Misra Bhubaneswara Pt.— Prema Panchamruta Samalochana.

Misra Dr. Narendranath—Adunika Odia (Sahityara) Kavyadhara. Balarama Dasa O O. Ramayana.

Misra Pandit Nilamani – Odia Rama Sahitya.

Misra Srinivas – Odia Gadya Sahitya, Sahityakatha.

Misra Sachidananda – Article on Siddheswara's Bichitra Ramayana (Dagara vol 35, No I) etc

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Misra Brajabandhu – Upadha-Vichara.

Nanda Pandit Gopinath—Bharata Darpana, Dandi Ramayana Somalochana etc.

Nayak, Khetrabasi—Sahityika Viksa O Niriksa.

Panda Apanna—(Kabi-Jibani)

Patnaik Pathani—Sahitya Parikrama.

Patnaik Dr. Deviprasanna—Sahitya Viksa.

Patnaik Sudhakar—Samara Taranga Introduction Chaini-chakada.

Pradhan Prahlad—Sahityayana.

Ray Girija Sankar—Natyakala, Rochana-bichara.

Ratha Dinabandhu—Sahitya-chintana

Ratha Pandit Mrutyunjaya—(1882-1924) Sarala Charita and other essays.

Ratha Prafulla Kumar—Pratika O Pratikabada.

Ratha Tarani Charana – Utkala Sahityara Itihasa.

Rajguru Syam Sundara—(Sahityika) Prabandhabali.

Samantray Dr. Natabar (an eminent & prolific writer on Oriya criticism)—History of Oriya Literature (1803-1929) in Oriya. Odia Sahityaku Arrtababunkadana.

Sahu Premananda—Satyabadi Sahitya.

Sena Priyaranjan – Modern Oriya Literature.

Tripathi, K. B. (Ed.)—Odia Sahitya Samiksana Part – I

The following are notable in the field of Essays—

Kar Viswanath—Bibidha Prabandha.

Mahapatra Basudeva—Santidhara.

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Mahanty Brajabihari—Chinta.

Mishra Baidyanath—Bharatiya Arthanitika Samasya.

Misra Sadashiva Dr.—(Stray) essays

Panigrahi Kalia—Chintadhara.

Pati Ratnakar—Prabandha Prakasa Parts I & II

Ratha Dr. Radha Nath—Pragati.

Rath Ananta—(Stray) essays on education.

Ray Bipin Bihari (The Becon in the field of Oriya essays)—Prabandha Sopana, Samajika Prabandha (II pts)

Ray Sasibhusana—Prabandha Prabaha.

Tripathi Gobinda—(Stray) essays.

Senapati Mohini Mohan—Essays.

Sahu Srinibas & Das, J. P.—Samaja.

Sinha Jagabandhu—Prabandha-sara, Gruhalakshmi.

As writers of historical essays or quasi-historical works we may mention the names of the following—

Acharya Chintamani—Itihasa Prasanga.

Acharya Paramananda—Scattered Essays.

Acharya Pyarimohan—Utkalara Itihasa.

Acharya Rama Chandra—Scattered Essays.

Das·Sivaprasada—Sambalpur·Itihasa.

Kar Birupaksa—Prachina·Utkalara Nauyatra.

Mahapatra Kedaranath—Kharavala, Khordha Itihasa.

Mahapatra Basudeva—Vira Bharat.

Mahtab H. K.—Odisa Itihasa.

Misra Krupasindhu—Konarka, Barabati.

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Panigrahi Dr. Krishna Chandra—Itihasa O Kimvadanti.

Rajguru Satyanarayana — Kalingara Atmakatha (Sahitya Akademi Publication)

Singha Jagabandhu—Prachina Utkala.

As play writers, the following have made distinct contribution—

Chikitti Raj Radhamohan Rajendra Deb—Prakruta Pranaya, Pratapanataka, etc.

Chhotoray Gopala—Pheri a, Bharasa (social) Parakalama, Purapuri Paribarika.

Das Nikunja Kishore—Gautama Buddha.

Das Monoranjan—Chota Nataka, Aranyaphasala, (Sahitya Akademi Awardee, 1971)

Das Biswajit—Nija Pratinidhinka Tharu, Mrugaya.

Das Simanchala—Uansi Kanya (उँआसी कन्या)

Deva Padmanabha (देव पद्मनाभ) Narayana (of Paralakhimundi)—Prahlada Nataka, Dana Pariksha.

Ghosh Kartika—Laksahira, Matira Puja.

Kar Pranabandhu—Pranabandhunkaekankika.

Kar Rajatakumara—Upendrabhanja.

Lala Jagamohan—Babaji.

Mahanty Adwaita Chandra—Sadhava-Jhia.

Mahanty Kamala Lochana—Kirani, Gammati (ଗାଁ ମାଟି : ଗାଁ ମାଟି)

Mahanty Ramranjan—Gaudavijeta, Vikramaraya.

Mahapatra Jadunath—Suryamandira.

Mahapatra Bhubaneswar—Badua Jhia, Bata Varana.

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Misra Bijaya—Janani, Shababapokamane.
Mishra Rajakishore—Nutana Prabhata.
Misra Ramchandra—Ghara-Samsara, Bhai-Bhauja.
Panda Raghunath—Haladighata.
Pariksha Raghunath—Gopinath-ballabha.
Mishra Raghunath—Tume Megh O Mu Bijuli.
Pattanayak Bhanjakishore—Jayamalya, Gariba, Manikajodi.
Pattanayak Bhikari Charana—Kataka-Vijaya.
Pattanayak Simadri—Anangabhima.
Pani Baishnava—Rangasabha (Vaishnavapani Granthavali).
Rath Baidyanath—Bahuda.
Raya Lala Nagendra Kumar—Kalinga-Vijaya.
Satapathy Narayana—Jalataranga.
Satapathy Basantakumar—Ekankika.
Singh Debendra—Upendra Bhanja.
Singha Vira Mitrodaya of Sonpur—Ratnavali
Singha Deo Udita Narayana (of Saraikala)—Many Gitinatyas (lyrical plays)

As writers of poems, the following have attained success—

Adhikari Gauracharan (1814-90) (of village-Lehenga of Khurda)—Gauracharan Gitavali.
Baba Visvanath—Sadhugiti.
Behera Chintamani—Stray poems.
Barma, Bikrma Deva of Jeypore—Lyrics and Bhajans (prayers)
Bhoi Bhima—Stutichintamani.

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Bhanja Dhananjaya—Ananga-rekha, Icchavati.

Champatiraya Satyananda—

Chhotaraya Debadas—Short poems.

Das Banamali (18th century) of Puri—Padyabali.
(See Page 9)

Das Banchanidhi—Badadeula.

Das Birakishora—Mohanavansi.

Das Baikunthanath—Britisha Bharata.

Dasachanda—Gopichandana. (medieval epic)

Das Chandramani—Dhamara.

Das Jagannath Prasad—Prathama-Purusha.

Das Dr. Kunjabehari—Sanchayana, Kankalara Luha.

Das Tarinicharana—Bhabana.

Das Madhusudan (1848-1934)—(Madhubabunka) Jatiyakavita.

Das Madhusudan—Nilachala (epic) (love of Lalita-Vidyapati).

Das Nilakantha—Rameswara-Pratistha (II cantos)

De Kshitish Chanda—(Stray) poems.

De Narayana Mohana—Sankalpa-Kalpalata, Baijayanti etc.

Deva Balabhadra Badakumara—Balabhadra Granthavali (2 vols).

Deva Basudev Sudhala—Basudeva Granthavali.

Deva Sachidananda or Tribhuvana—Sachidananda Granthavali.

Deva Sibanarayana—Jati jati Phula.

Dutta Niladri—Chandroddhara (16 cantos)

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Dhal Samanta Raghunath—Nisanga (ନିଃସଙ୍ଗ)

Gadnaik Radhamohan—(Granthavali : excels in ballads).

Jagadeb Somanath Singh (1814-53) of Angul—Over 100 short poems.

Kar Krushna—Kunjabihara.

Kar Krushna Ch.—Amaragatha, Amaracharitamala

Mahanty Guruprasad—Kalapurusha, See Samudrasnana.

Mahanty Banchanidhi (1897-1938)—Padyabali.

Mahanty Chintamani (B)—Anangamanjari.

Mahanty Janakiballabha (A)—Gitisanchayana.

Mahanty Upendra - Dilipa.

Mahapatra Baishnava Charana—Baishnava Charana Granthavali.

Mahapatra Kaviprasad—Aparajita, Anurakta (admirable Kavyas)

Mahapatra Laxmikant—Jivanasangita. (See P. 17)

Mahapatra Manicharana—Brajabandhubiraha (30 Cantos)

Mahapatra Sitakanta—Dipti O Dyuti, Astapadi.

Maharana Chandramohan (1869-1929)—Short poems.

Misra Bibhudatta—He Sarathi Ratha rakha.

Misra Bishnu Prasad—Tattwa Sudhanidhi.

Misra Bhubaneswar Pt—Pratijna, Bhavani, Praksalana. (Good Kavyas)

Misra Chandrasekhara—Sarasundari, Short poems.

Misra Nilamani - Umabilasa

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Misra Durgamadhaba – Muthae mati chinae akasha.

Misra Gopalachandra, Dr.—Patashani. (Kavya)

Misra Madhaba—Satichandrika, Amaragauraba.

Misra Jayakrishna—Amsupa.

Misra Saubhagya—Madhyapadalopi.

Nayak Binoda—Nandadebi, Sarisrupa (winning Sahitya Akademi Award)

Nanda Bauribandhu – Nilagiri

Parida Dambarudhar—Pradipa.

Pattanyak Ananta – Aloda loda, Kinchit.

Pattanayak Bichchanda Charana – Bhabini-bhabana.

Pattanayak Damodar – Songs.

Pattanayak Jayakrishna—Srikrushna.

Pattnayak Krishnamohan—Krishnamohan Granthavali.

Pattanayak Nilakantha—Pritipadma.

Parichha Raghunath (1802-72)—Laksana Chandrodaya.

Parichha Gaurahari—Padyabali.

Pradhan Golak Chandra—Indurekha, Satyabhama Sandilyi (ornate kavyas)

Pani Antaryami—Kalyana-Kalanidhi.

Pani Narayana – Usha chitrarekha (10 Cantos) & 5 other kavyas.

Rajasahib Khadial – Khadial Kusuma.

Rao Bhanuji—Nutan Kavita.

Rath Ganeswar—Padmavati Parinaya.

Rath Nrusinha—Utkanthara Mrutyu.

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Ratha Ramakanta—Ketedinara, Aneka-Kotharl, Sandigdha-mrugaya.

Ratha Gobinda—Katakanagiri, Kavitakalapa.

Raut Benudhara—Pingatara Surya

Raut Paresh—Short poems.

Rautaray Sachi—Kavita 1961. (Granthavali), (Sahitya Akademi awardee).

Ray Annada Shankar—(See Sabuja Kavita)

Ray Bhramarabara—Satichitra (15 Cantos)

Rayaguru Gobinda—Rayaguru Padyavali.

Samal Pranakrishna—Bhinna-drusti.

Samal Trilochana—Chandrahasa.

Singh Deo Biramitra—Short poems (See Typical selections of Oriya Literature) (Calcutta University)

Sing Rabi—Bhrukuti, Pathaprantare Kabita, Durga-magiri.

Setha Khageswara—Khageswara Granthavali.

Tripathi Jagannatha—Short pomes.

Tripathi Krishnachandra—Krushnachandra Granthabali.

Verma Gyanindra—Kavitabali.

As writers of fiction (Novels and short-stories) the following authors are notable—

Behura Satyananda—Anujna. (अनुज्ञा)

Das Gopalaballabha—Bhima Bhuyan.

Das Govinda—Amabasyara Chandra.

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Das Kamalakanta—Bhauja Bou.

Das Manoja—Aranyaka (Short stories)

Das Upendra K.—Malajahna.

Das Kishori Chandra—Lakshabibhanga (Short stories)

Das Vaishnava Charana—Manemane.

Fatura nanda (Psedo-name)—Mangalabaria Sahitya Samsada, Nakata Chitrakara.

Mohanty Surendra—Mahanirvana, Krushnachuda, Nilashaila (winning Sahitya Akademi Award)

Mahanty Lakshmi Narayana—Naibedya (Stories)

Mahanty Janathan—Naibedya, Saunta Changudi.

Mahapatra Kulamani—Rupantara (Short stories)

Mahapatra Godavarisha—Ebemadhya Banchichhi, Rajadrohi.

Mahapatra Nilamani—Sumitrara Hasa (Short stories)

Mahapatra Nityananda—Hidamati.

Mishra Brajakishore—Lakshahira.

Mishra Chintamani—Debadebankara Durgati.

Mishra Durgamadhaba—Mandakranta (Short stories)

Munda Parasuram—Muliapila.

Misra Krishna Prasad—Naegra O Devajani, Simhakati.

Panda Ananta Prasad—Kuli (Ananta Prasad Granthavali)

Panda Brahmananda—Phalgura Taranga, Kala O Kalpana.

Patnaik Akhilamohan—Jhadara igal O Dharanira Krushnasara.

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Patnayak Bankanidhi—Dhupachaya.

Pattanayak Bibhuti—Badhunirupama, ei gam eimati.

Pattnayak R. K.—Salagrama, Chalabata. (चलाबाट)

Praharaja Batakrishna—Ashrubindu.

Ray Rajkishore—Nilalahari (See Raya Rachanabali)

Sinha Ramprasad—Pujara Vali, Chhinnamasta.

As writers of travalogue, the following may be noted—

Das Kulamani—Himalayapathe.

Das Chitaranjan—Sagarapare.

Das Dr. K. B.—Lanka Jatri, Mo Swaprara Kashmira, Amerikaru Europe-Aphrika.

Das Govinda—Deshe deshe.

Das Manoja—Indonesia Anubhuti.

Das Dr. Sriram Chandra—Europare Mo Anubhuti.

Dhala Golakbihari—Amerika Anubhuti.

Jagadeba Chudamani Chandra—Paschatyabhramana.

Mahapatra Gokulananda—Nilachakrabalara Separi.

Mohanty Surendra—Peking Diary.

Misra Manmohan—Prabasa Pathe.

Mishra Sribarsa—Bipula Cha Pruthvi.

Panigrahy Chintamani—Nutan Chinapathe.

Rath Radhanath—Japana Jataka.

Ray Sashibhusana—Dakshinatya Bhramana.

Supakara Sraddhakara—Tirtha-pathe.

The following women writers have been successful in different fields of Oriya literature in the modern

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period (arranged alphabetically according to forenames)

Sarva Shrimati :

Annapurna Debi—Short poems.

Apparna Debi—Chinta and short poems.

Basantakumari Debi—Amadabata, Jibanachinta.

Bijayini Debi—Short poems.

Binapani Debi—Novel and short stories.

Bina Debi (Mahapatra)—Editor of Saurabha

Bidyutprabha Debi—Granthabali.

Bharati Debi—Gitika.

Brahmotri Debi—Short pomes.

Debahuti Debi—Mala, Utkala Giti.

Kananbala Debi (Tripathi)—Odiya Padya Mahakavyara Kramavikasa, Hiramotimanika, Manara Mukula.

Kshirodra Debi—Paichha.

Kanakalata Debi (Rajmata)—Sati, Pramila.

Kuntala Kumari Debi (Acharya)—Adina Megha (अदिन मेघ)।

Labanya Debi—Samalochana Vichitra.

Monorama Debi—Short poems.

Narmada Debi—Essays.

Nirmala Debi—Dinante (दिनान्ते) (Short poems)

Nalini Debi—(Editor—Marutirtha)

Nandini Debi—Short stories.

Padmabati Debi—Bijala (Kavya)

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Pratibha Debi—Poems.

Pratima Devi—Stotra-ratna-mala.

Rajasri Debi (Dala Behera) Dr.—Short stories.

Reba Debi (Roy)—Short poems.

Sarala Debi—Sarala Mahabharatare Narichitra, Raya Ramananda (Biography), Co-writer in 'Basanti'.

Santilata Debi—(Novel)

Shantipriya Debi—(Fiction)

Sita Debi Khadenga—(Drama and fiction)

Suprabha Debi—Essays.

Sulakshna Debi—Poems.

Supriti Debi—Short stories.

Sundaramani Debi—Padmavati.

Tribeni Mohimohan Debi—Short stories.

Tulasi Debi—Short poems.

Usharani Debi—Stories.

As eminent editors of Oriya papers, should be mentioned the following (The papers or journals edited are noted against the names as far as possible)—

Das Brajasundar (1880-1914)—Mukura.

Kar Balakrishna
Kar Bichitrananda } Matrubhumi.

Mishra Chintamani – Nabajibana.

Mishra Sriharsa—Prajatantra.

Mohanty Surendra—Kalinga

Mahtab H. K.– Jhankara.

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Miera Pandit Lingaraja (1894-1957)—Samaja.

Mahapatra Hara Prasad—Swarajya.

Mohapatra Godavarisha—Niakhunta.

Mohapatra Nityananda – Dagara.

Nilamani Vidyaratna - Sambalpura Hitaishini, Utkala Madhupa.

Nanda Ramkrushna—Sansara (1949-1969)

Parija R. K.—Nabarabi.

Pattanaik Janakiballabha – Paurusha.

Rath Sasibhusana – Asha.

Rath Radhanath—Samaja.

Rout Gouracbandra—Matrubhumi

As authors of autobiographical writings should be mentioned—

Das Arakshita—Mahimandala Gita.

Naik Bharat Ch.—(in Nabajibana)

Nanda Ramakrishna—Jibana-taranga.

Pradhan Pabitramohan – Muktipathe Sainika.

Parija Dr. P. K.—(in Paurusha)

Senapati Adhirajmohan—

Senapati N. M. (I. C. S.)—(in Paurusha)

Sahu L. N.—Mora Barabula Jibanira Kahani.

As biographers may be mentioned the names of—

Baba Visvanath—Life of Mahima Swami

Das Naba Kishore—Ama Madhu Babu.

Das Dibakara—Jagannatha Charitrmruta (M)

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Das Iswara—Chaitanya-Bhagabata (M)

Das Anirudha—Bira Surendra Sai.

Das Suryanarayana—Gandhi, Jugashrestha Nehru, Lal Bahadur, Zakir Husain, Juganetri Indira.

Kanungo Sachidananda—Gandhijinka Padatale (trans)

Mahanty J. B. Dr.—Bhaktamala, Deshabandhu Chitaranjana, Brajasundara-Smaraka - Grantha (Utkal Sahitya Samaj publication)

Mahapatra Agani Ch.—Jugamanava Mahatma Gandhi.

Mission Press—Yisukhrista-vivarana, 1851.

Misra Bhabagrahi—Rabindra-Jibana-Katha (trans)

Misra Pandit Chandrasekhara—Samanta Chandra Sekhara.

Misra Sadasiba, M. M.—Atibada Jagannatha Das.

Mahanty Surendranath—Satandira Surya (Madusudan Das)

Pati Bhabagrahi—Gopabandhu, Madhusudan, Tilak, Gandhiji.

Patnaik Ananta Padmanabha—Kabisamrat Upendrabhanja.

Ram Das—Dardhyata Bhakti.

Rath Nilakantha—Charita-Chintamani.

Raya Durgacharan—Radhanatha Jibani.

Satpathy Nityananda—He Sathi He Sarathi.

Sen Gupta—Ramakrushna Charitamruta.

Shadangi Basudeba—Jibani-Kosha (Purana-Khanda)

Shekh Hamidulla—Jagatguru Hajarat Muhammad.

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As writers, compilers of children's literature/folk literature the following deserve our attention—

Balakrushna Patnaik—Phula Baula-beni, Chira-juhara.

Batakrishna Praharaja—Odia-prahelika-Sangraha.

Birakishore Das—Mo desha (journal)

Kunjabihari Das Dr.—Palligiti Sanchayana.

Chakradhara Mahapatra - Utkal Gaumli (Gramya) Gita.

Sarbeswar Das—Prabachana O Prabada-Sangraha

Swapneswar Das Pt.—Pravachana-taranga.

Udayanath Sarangi—Kutu Kutu, Tuku Musi.

Upendra Tripathi—Ghanti-ghagudi, Gandhi Koili.

The author may he excused that some names which deserve a place in this sketch of Oriya literature have not been mentioned. This omission will be remedied in future.

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A List of Doctoral Theses

Name of Adhyapaka	Subject matter of thesis.	University country & Degree	Year of award
Dr. Karunakar Kar	Ascharya Charyachaya.	Utkal (D. Litt)	1948
Dr. Kunja Behari Tripathi	The Evolution of Oriya Language & Script (principally based on Oriya inscriptions 1051 A. D to 1568 A. D)	London (Ph. D)	1953
Dr. Kunjabehari Das	Odia Lokagita O' Kahani	Visva-Bharati (Ph. D.)	1954
Dr. Debiprasanna Pattanayak	A comparative phonological reconstruction of Oriya, Bengali & Assamese. (A controlled Historical Reconstruction of Oriya, Bengali, Assamese & Hindi.)	U. S. A. (Ph. D)	1960
Dr. Natabara Samantray	History of Oriya Literature (1803–1920)	Utkal. (Ph. D,)	1963
Dr. Gopal Chandra Misra	Odia Gadyara Vikasadhara	Utkal (D. Litt.)	1964
Dr. Kahnucharan Misra	The cult of Jagannath	Calcutta (D.Phill)	1965
Dr. Banshidhar Mahanty	Odia Natha Sampradaya Natha Sahitya.	Utkal (Ph. D)	1967

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Dr. Benimadhab Padhi	Daru Devata	Utkal (Ph. D)	1960
Dr. Janakiballabha Mahanty (B)	Odia Gitikavya	Utkal (Ph. D)	1966
Dr. Narendranath Misra	Adhunika Odia Kavyadhara (Adiyuga)	Visvabharati (Ph. D) (Publ. in 1964)	
Dr. Krushna Charana Sahu	Odia Rama Sahitya	Ranchi (Ph. D)	1965
Dr. Krushna Charan Behera	Odia Upanyasa	Utkal (Ph. D)	1966
Dr. Bitchitrananda Mohanty	Nrusimha Aradhana	Utkal (Ph. D)	1966
Dr. Bhabagrahi Misra	Folk Literature	U. S. A. (Ph. D)	1969
Dr. Dolgobinda Sastri	Nathadharmara Ithasa O' Kramavikasa	(Utkal) Ph. D	1969
Dr. Srinibas Misra	Adhunika Odia Gadya Sahitya	(Utkal) Ph. D	1969
Dr. Khageswar Mahapatra	Desia: a tribal dialect of Koraput.	Visvabharati (Ph.D)	1971
Dr. Maya Arora	Hindi aur Odia Kahani Sahityaka Vikasadhara.	(Ravisankar University) Ph. D	1971
Dr. (?) Paresh Chandra Mazumdar	A Historical Phonology of Oriya, Skt. College, Calcutta.		1970
Dr. Dhaneswar Mahapatra	Sarala Mahabharatara Bhashatattvika Adhyayana.	Utkal (Ph. D.)	1972

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JAGANNATH DAS

[Jagannath Das is the most renowned Saint-writer of Orissa. His principal work is the Oriya version of the *Bhagavatamaha-puranam* which is read in every Hindu home in Orissa as a scripture. The work itself is worshipped as an emblem of the Deity. Part of the text of this Bhagavata is preserved in Devanagari script in The Common Wealth Relations Office Library, London, and in Bengali script in the State Museum, Bhubaneswar. It is also printed and read in the Bengali script. The work belongs to the beginning of the sixteenth century A. D. Its language is chaste and mellifluous. It contains many Sanskritisms and a number of interesting Middle Indo-Aryan forms. A critical edition of the work is a desideratum which should clearly point out the deviations of the author from the original Sanskrit text. The author, born in a high class Brahmin's family, was a life-long celibate and was highly honoured by Sri Prataparudra Deva, the then Emperor of Orissa.]

The name of Jagannatha Das deserves a rank among the celebrated names of saints and writers associated with religious movements in India in the Middle Ages such as those of Vidyapati (*C.* A. D. 1367-1439), Kabir (*C.* A. D. 1387-1417), Narasimha Mehta (*C.* A. D. 1414-1481), Sankaradeva (*C.* A. D.

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1449-1568), Guru Nanak (*C.* A. D. 1468-1538), Chaitanya (born in A. D 1485), Tulasidas (born in A. D. 1531), Ekanatha Swami (*C.* A. D. 1548-1599). He belongs to the last quarter of the fifteenth century and the first quarter of the sixteenth century and was thus a contemporary of King Prataparudra Deva whose dominions extended from the Ganges to the southern side of the Krishna.

Himself a devotee of Chaitanya, he became the founder-saint of the Ativadi order of Vaishnavism in Orissa which has affiliated to it a number of monasteries[1] in several parts of the country. But he is most widely honoured for his Oriya version of the *Bhagavatamahapuranam*. This version which is not quite a literal translation of the Sanskrit original is a Bible unto the millions of Oriya-speaking people of India. It is recited daily in thousands of Oriya homes, in the village prayer-halls (Bhagavataghara), in monasteries and temples.[2] When death appears inevitable, it is recited in the sick-room in order that the holy name of God may do good to the departing soul.

As regards the life[3] of Jagannatha Das we have got at least two literary accounts, but the authors of both of these appear to be later in age.

The poet was born of a Brahmin's family in a village named Kapileswarapur near Puri, the famous place of pilgrimage on the east coast of India. His biographer Divakara Dasa tells us that he received a

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sound education in Sanskrit grammar and literature. His scholarship in Sanskrit is evidenced by many Sanskrit works[4] attributed to him, such as

Upasanasatakam
Krishnabhakti-kalpalata
Krishnabhakti-kalpalataphalam
Jagannathacharitambodhisarani
Nityaguptamala
Nityacharadidikshasahitopasanavidhi
Niladrisatakam
Premasudhambudhi
Sriradharasamanjari

To this list is to be added a small lyric named *Mruguni-stuti* written in mellifluous Sanskrit verses.

As regards his Oriya works, besides his Magnus Opus the Oriya version of the *Bhagavatam*, the following are attributed to him.

Gundichavije
Golaka-saroddhara
Saivagama-bhagavata
Shola-chaupadi
Satsanga varnana

The following minor works are usually held to have been written by our poet, but without convincing evidence :

Arthakoili (a spiritual interpretation of Markanda Dasa's Koili lyric)

Gupta-Bhagavata

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Tulabhina (Lit. carding of cotton but dealing with psychological analysis).

Another Oriya epic entitled *Ushaharanam* consisting of eight cantos and dealing with the well-known pauranic story of the elopement of Usha has been attributed to our poet by Sri (now Dr) B. Mohanty[5]. We need, however, a critical comparative examination of this work with the poet's version of *Ushaharanam* as found in his *Bhagavata* both from the standpoints of language and details of plot.

One of the poet's biographers indicates to us that he made a digest of the *Ramayanam*, but I have not yet come across the same.

Now we come to *Bhagavata* of our poet, the most outstanding work in the Oriya language. It is said that Jagannath Das was urged by her mother to translate the work into Oriya for the benefit of the people ignorant of Sanskrit. The poet's Oriya rendering must have adversely affected the interest of the priests who used to collect scheduled fees from the listeners for their explanation of the text in the vernacular. The levying of exorbitant fees by the elucidating priests is said to have occurred at Benaras whither the poet had gone with his mother on[6] a pilgrimage.

While Tikkana of Andhradesa, Sankaradeva of Assam and Ekanatha Swami of Maharastra have given us several sections (*skandhas*) of the *Bhagavatapuranam* in the regional languages, Jagannatha has

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given us the Oriya version of the first eleven sections of the Sanskrit-original (to the exclusion of the 12th section or *skandha* which mainly deals with genealogy). The twelfth *skandha* has, however, been translated into Oriya by one Mahadeva Dasa.

Jagannatha's rendering of the *Bhagavatam* was not literal. He appears to have freely utilized Sridhara's *tika* in his Oriya version. Besides, he sometimes introduced innovations (that are not found in the original Sanskrit text). In this, he might have been influenced by other Sanskrit works, particularly the *Vishnu Purana* which also deals with 'Krishna-charita'. It is for this reason that about two centuries later, another Vaishnava scholar (also born of a Brahmin family) named Dinabandhu (Khadenga) of the Puri district translated the Sanskrit *Bhagavatam* literally into Oriya. But the popularity of Jagannatha Dasa's *Bhagavata* remains unsurpassed.

It appears that the poet had advanced a great deal in his Oriya rendering of the *Bhagavata* by the time Chaitanya met him for the first time within the premises of the Jagannatha temple at Puri at about A. D. 1510. At this first meeting Chaitanya was so much impressed and pleased with the poet's elucidation of the text of *Bhagavata* that he delightfully embraced him, conferring upon him the sobriquet 'Atibada' (lit. the very great). It is for this reason, the school or the order of Jagannatha Dasa is even now called 'Ativadi-Sampradaya'. This meeting resulted in the poet's lifelong devotion to Chaitanya. Renouncing his Brahminism, he became a convert to

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Vaishnavism and thus remained a lifelong celibate. It is for this conversion, if not for his free translation of the *Bhagavata* into Oriya, the prejudice of some high class Brahmins against him and his work long survived[8]. But he has become the uncrowned monarch of the people at large in Orissa.

The study of the *Bhagavata* of Jagannatha Dasa is not confined to the Oriya-speaking territories of India. It was copied in Devanagari[9] and Bengali scripts and was adored in other parts of India. In the tenth *skandha* of the *Bhashabandha Bhagavata* in Bengali written by Bipra Sanatanavagisa[10], (the MS. of which was copied at Murshidabad in the Saka era 1692) we find embedded a few cantos (cantos 91-96) of book X of Jagannatha Dasa's Oriya *Bhagavata*. The author, paying a tribute to the description of Jagannatha Dasa, embodies J's Oriya version instead of giving his own rendering in Bengali.

Suna suna srotagana kari nivedana
Prathama haite grantha nekhilu apana
dasamara sesa sastha bhakha na paina
aneka ta pasi grame grame bedaina
e hetu utkala bhakha karina likhana
Jagannathadasakrta apurva varnana[1]

Sri Suka Uvacha

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[1] शुन शुन श्रोतागन कर्ि निवेदन
प्रथम हइते ग्रन्थ नेखिलु आपन
दशमर शेष षष्ठ भाग न पाइयाँ
अनेक त पाँश ग्रामे ग्रामे वेडाइयाँ
ए हेतु उत्कल भाखा करिन लिखन
जगन्नाथदासकृत अपूर्व वर्णन

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[2]Suna sujane jnanavetta
Krishna-mangala guna-gatha
Krishnara asta patarani
Tahanka vakya karne suni
Kunti-Ganthari jighna (yajna) seni
Yadeva yeteka Kamini etc.

Jagannatha has chosen a simple metre for his *Bhagavata*. Each stanza consists of two feet and each foot consists of nine syllables.

The language of the poet, however, still remains inimitable. It is chaste, elegant, idiomatic, exhibiting a happy blending of simple *tatsama* words and is pithy on account of excluding, as far as possible, unnecessary finite verbs. A large number of his stanzas will be intelligible to the elite of India when written in their native scripts. The body of Srikrishna is thus described :

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[2]शुन सुजने ज्ञानवेत्ता
कृष्णमङ्गलगुनगाथा
कृष्णर अष्ट पाटरानी
ताहाङ्क वाक्य कर्ण शुनि
कुन्ति गान्धारी याज्ञसेनी
यादव येतेक कामिनी etc.

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[3]Prasanna Srimukha mandala
loohana amala-kamala,
suvarna kirita kundala
sundara alaka kapola,
amulya hara vakshasthale
ratna keyura vahumule,
angada nupura kankana
vividha anga abharana,
bhrubhanga anugraha mukha
bhrukuti kutila surekha

Skandha II, canto II

He shuns words which are too regional, attains brevity by using Sanskritisms, uses words which still survive only in northern[11], southern or western Orissa, and moreover, we find a number of middle Indo-Aryan idioms in his style. A critical edition of the *Bhagavata* is still a desideratum not only to the general public but also to the students of philology.

As instances of the poet's factual innovations it may be pointed out that while describing the prelude

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[3]प्रसन्न श्रीमुखमण्डल
लोचन अमलकमल
सुवर्ण किरिट कुण्डल
सुन्दर अलका कपोल
अमूल्य हार वक्षस्थले
रत्नकेयूर वाहुमूले
अङ्गद नुपूर कङ्कण
विविध अङ्ग-आभरण
भ्रूभङ्ग अनुग्रह मुख
भ्रूकुटि-कुटिल-सुरेख

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to Rasalila, he introduces a *gopi* named Vrundabati[12] with whom Krishna disappears and deserts her in solitude because of her conceit whereas no such name occurs in the Sanskrit orginal and that while describing the 'Buddhavatara' he praises Lord Buddha as spreading wisdom[13] whereas in the orginal text it is said that when *Daityas*[14] would start to perform sacrifies, he (Buddha) would confuse or enrapture them. The latter fact shows that the poet had a greater appreciation of the mission of Lord Buddha and it may be added, in this connection, that many early Oriya poets have identified Lord Buddha with Jagannatha of the Puri temple.

The poet sometimes elaborates a story which is given in bare outline in the orginal Sanskrit. This may be illustrated from the narration of the Avadhuta who had twenty-four preceptors, each imparting to him a moral lesson. In the original Sanskrit, the 'Avaduta' recounts 'the tale of the maiden with jingling bangles' just to yield a moral lesson, to the violation of social decorum in the body of the story. Jagannatha Dasa represents the story in an attractive way, duly filling in the laounae. We may here quote the *slokas* concerned from the 9th Chapter of the 11th Book of Srimadvagavatam.

[4]"Kvacit kumari atmanam vrnanan grhamagatan
svayam tanarhayamasa kvapi yatesu bandhusu

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[4]क्वचित् कुमारी आत्मान'
वृणानान् गृहमागतान्
स्वय' तानर्ह यामास
क्वापि यातेषु बन्धुषु

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tesamabhyavaharartham salin rahasi parthiva
Avaghnantyah prakosthasthascakruh sankha
svanam mahat."

Translation of Jagannatha :

[5]ebe ho suna manasthire purve ye avanti nagare
susadhu sundara sarire kanyae thila vipra ghare
se kanyabibha arthekari vipre milile panca cari
se kanya pita sangamele vivahaprastaba nirole
vicara kari kanya mata nikate basai duhita
tandula arthe dhanyadei bolai kanya mukha chahin
bege tu kuta role bhari ta suni Brahmana kumari
role musala eka bhari kutai beni kare dhari
bhuje ta valaya kankana kutante baje runajhnna

तेषामभ्यवहारार्थं
शालिन् रहसि पार्थिव
अवघ्नन्त्यः प्रकोष्ठस्था-
श्चक्रुः शङ्खा स्वनं महत्

[5]एबे हो शुण मनस्थिरे पूर्वे ये अवन्ती नगरे
सुसाधु सुन्दर शरीरे कन्याए थिला विप्रघरे
से कन्या विभाअर्थे करि विप्रे मिलिले पान्च चारि
से कन्या-पिता सङ्गमेले विवाह प्रस्ताव निरोले
विचार करि कन्यामाता निकटे वसाइ दुहिता
तण्डुल-अर्थे धान्य देइ बोलइ कन्या मुख चाहिं
वेगे तु कुट रोले भरि ता शुणि ब्राह्मण-कुमारी
रोले मुसल एक भरि कुटइ वेनि करे धरि
भुजे ता वलय कङ्कण कुटन्ते वाजे रुणझुण

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Translation of Dinabandhu :

Suna he yadu dandadhari keuna samaye kumari
nija varananimittare grhe milante asinare
pita matadi bandhumane kehi na thante ta sadane
se varamananku apane satkara kala tataksane
kumari varamanankara bhojana nimante satvara
he nrupa ekanta stbalare dhanya kutila beni kare
hastare sankha thila tara sabada kala se apara

The original Sanskrit verses may be translated as follows :

"Somewhere a maiden herself paid respect to some men who had come to the house with a view to choose her. Her relatives having been away somewhere, while she was pounding the *sali* (rice) in a lonely place for their food, her bangles (made of

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[c]शुण हे यदु दण्डधारी
केउण समये कुमारी
निज वरणनिमित्तरे
गृहे मिलन्ते आसि नरे
पितामातादि बन्धुमाने
केहि न थान्ते ता सदने
से वरमानङ्कु आपणे
सत्कार कला तत्क्षणे
कुमारी वर मानङ्कर
भोजननिमन्ते सत्वर
हे नृप एकान्त स्थलरे
धान्य कुटिला वेनि करे
हस्तरे शङ्खा थिला तार
शवद कला से अपार

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conchshells) produced a great sound." Jagannatha Dasa, in order to make the matter agreeable to the social conditions of Orissa, has translated differently as follows: "Oh, now listen with an attentive mind. In olden times, there was (in Ujjayini), in the city of Avanti, a maiden in a Brahmin's family, very honest and beautiful. About four or five Brahmins arrived (at the house) in order to choose that maiden for marriage. The mother of the maiden consulted in privacy the maiden's father regarding the proposal of her marriage. (And then) asking her daughter to sit by her and giving her unhusked rice for husking and looking at her face she says: 'Pound these quickly by the pestle after placing on the mortar.' Hearing that the Brahmin's daughter placing a pestle on the mortar and holding the same with both hands begins to pound. While pounding, the bangles and bracelets on her hand produced a jingling sound."

Jagannatha Dasa is also an expert exponent of the beauties of nature as well as feminine grace. The exposition of feminine grace is evidenced in the following lines of his *Bhagavata* wherein Mohini the most captivating feminine form of God enchanted the Asuras and diverted their attention from their assault against the Gods in order to snatch away the vessel of nectar which sprang from the churning of the ocean.

एमन्त समये मुरारि । तक्षणे मायारूप धरि ॥
स्वरूपे होइले कामिनी । अशेष जगत मोहिनी ॥
श्याम उत्पल कान्ति धेनि । कामिनी गणे शिरोमणि ॥
समान कर्ण आभरण । विराजे केयूर कङ्कण ॥

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सुन्दर नासा भ्रु शोहे । कटी मेखला जन मोहे ॥
उन्नत नव यउबन । योबन भरे मझा क्षीण ॥
रङ्ग अधरे दन्तपन्ति । हासवदने झटकन्ति ॥
उतफुल मल्लिमाल शिरे । शोहे सुनील अलकरे ॥
सुग्रीव कण्ठे आभरण । भुजरे अङ्गद भूषण ॥
विरज अम्बरे भूषित । विस्तार नितम्ब शोभित ॥
कटी मेखला मन रञ्जे । उज्वल मणिगण राजे ॥
चरणे नूपुर बाजेणि । सोमन्त मध्ये शोहे मणि ॥
सर्वाङ्गे भूषित भुषण । भ्रुविलास विमोहन ॥
हास्ये असुर चित्त हरि । मोहिनी रूपे वश करि ॥
चित्ते अनङ्ग उद्दीपने । हरि पशिले ताङ्क मने ॥
ब्राह्मण जगन्नाथ कहे । असुरे हरि माया मोहे ॥
अमृत भञ्जण पाशोरि । विष्णुङ्कु रहिले आवोरि ॥

Though various attempts have been made to study the philosophy of the original Sanskrit *Bhagavata* by distinguished scholars[15], no scholarly attempt has yet been made to examine the distinctive philosophy or doctrines of Jagannatha Dasa's *Bhagavata*. M. M. Sadasiva Misra indicates to us that Jagannatha was a visistadvaitavadi.

In his *Bhagavata*, the poet shows intimate knowledge of the practice of Yoga, but he urges us repeatedly to have devotion to God[16] and take to the utterance of His Names[17]. This would remove (all) misconception regarding the nature of self. Great as he is as a poet, influencing almost all Oriya literateurs after him, the saint in him towers majestically high. In him we find the universal man who is beyond all caste and creed. The birth of his inspired version of the *Bhagavata* is still celebrated all over rural Orissa as the incarnation of the Deity.

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REFERENCE

1. The principal monastery called Bada Odia Matha is situated in the Puri town where a marble statue of the saint exists.

2. There is not a single Hindu village in Orissa where at least a portion of Jagannatha Dasa's *Bhagavata* is not kept and daily recited.

   Introduction to Typical selections from O.Litt – B. C. Mazumdar, Vol. I, 1291, Calcutta University.

3. For the poet's life see *Jagannathacharitamrta* by Divakara Dasa, Puri, 1963. For his biographical sketch, especially his meeting with Prataparudra Deva—see *Dardhyatabhakti* by Rama Dasa, Gargabatu Ed, 1951.

4. For a list of Sanskrit and Oriya works of Jagannatha Dasa—see *Atibada Jagannatha Dasa Goswami*, by Mahamahopadhya Sadasiva Misra, 1921, Puri. राग चूम्बन मणिमालिका is also attributed to him.

5. *Samaja*, 37th Anniversary No. dated 29-6-1965.

6. See *Srimad Bhagavata-janma* by Jagannatha Dasa, 3rd Ed, Cuttack, 1918.

7. Of all the editions of the *Bhagavata* by Jagannatha Dasa the most authentic is the one by *Rajakisore Dasa*, published in 1924–25, the second edition of which is dated 1940.

8. See pages 33–34 Atma Jivani—Pandit Nilakantha Das, Cuttack, 1963.

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9. The tenth book of J's *Bhagavata* in Nagari script on antique paper is preserved in the Commonwealth Relations Office Library in London.

10. Bhubaneswar Museum MS. No. Bengali 10.

11. See (i) *Jhankara*, Vol. 18, No. I, the author's article in Oriya entitled "Bhaktakavi Jagannatha Dasanka Bhasara Vaisistya".

12. Gopika Vrundavati name,
thilaka se Krushna sannidhane :
purve se achi tapa kari,
Govinda tara bhuja dhari
Chandile gopinkara mana,
Krishna hoile antardhana; X. 30

13. Probodha-Buddha avatare,
jnana vistari e samsare; XI. 5

14. Puna se Buddharupi heba, ...
Yajnaku nuhanti bhajana,
yajna karante Daitya jana;
nanaprakara veda-vade, tanku mohibe apramade
(Khadenga's text XI 4—22nd stanza)

15. The philosophy of *Srimad Bhagavata*, Vol. I & II—Dr. S. B. Bhattacharya, Visvabharati Research Publication, 1962.

16. Tahara nama udoharile, ताहार नाम उच्चारिले
bhrama na thai atma tule भ्रम न थाइ आत्मा तुले
kahili e paramatattva, कहिलि ए परमतत्व
Krushna sevaka valavanta कृष्ण सेवक बलवन्त ।
re mana Krushna asrekara,
sarva vipadu hebu para X. 24

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17. Govinda nama bhela kari,
hele tariba bhava bari X, 28
Dvija Jagannatha bolai,
namare sarva siddhi hoi VI. 8

THE CHRONICLE OF THE JAGANNATHA TEMPLE, PURI

[The author chiefly as a result of his discovery of some palm-leaves of the famous Jagannath Temple Chronicle of Puri maintains that the previous views on the date and historical value of the Chronicle of scholars like Fleet, Chand and Dr. Mahatab need modification. He concludes on independent evidence from inscriptions that Panji (Rajabhoga) was begun to be written during the 15th-16th century A. D. approximately.]

The great temples of India likes the celebrated churches of Europe have been centres of culture and education for centuries. Sometimes we find townships have arisen with these temples as their centres. Most of them, particularly of the South contain a large number of inscriptions and throw great light on the history of our country (both literary and historical). The Jagannath temple of Puri is an institution of this kind. From olden times this temple has been associated with a chronicle of its own which is now popularly called 'Madala Panji'. The word Madala is derived from the Sanskrit word Mardala which means a large drum (a variety of

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musical instrument). The Madala Panji which consists of long palmyra leaves about three feet in length have been accumulated together from century to century and have grown to such an extent that these long leaves when bundled together look like a mardala; hence the term Madala Panji, oommonly written Madala Panji. The Madala Panji is still being written and preserved by particular families in Puri whose ancestors were assigned the task of writing the same long time ago. These writers are a class of attendants of the Puri Temple. The Madala Panji primarily deals with topics that pertain to the religious rites of Lord Jagannath, and subsidiarily with the dynastic history of the Maharajas of Puri who are connected with the great emperors of medieval Orissa. Contemporary political events are also found mentioned in the Panji to some extent.

(1) Stirling was the first European scholar to give an account of the political history of Orissa on the basis of the Madala Panji in 1825. Hunter also based his history of Orissa in 1872 on the facts of Madala Panji.

(2) Mr. Fleet, however was the first scholar to examine the historical value of the statements of the Madala Panji as then published and came to

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(1) An account, Geographical, Statistical and Historical of Orissa proper, or Cuttack, 1825.

(2) Epigraphia Indica Vol III, p. 335 ff.

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the conclusion that its testimony as a historical record is quite unreliable. (3) Mr. R. P. Chand also examined the historical material of the Madala Panji and came to almost the same conclusion.

Among the scholars in Orissa there are different views about the date and historical value of the Madala Panji. (4) Dr. Mahatab holds that there are enough indications in Madala Panji pointing out that it was begun to be written during the 16th century after Orissa was conquered by the Moghuls. He continues that it is known from the Bengalee work—Purushottam Chandrika written by Bhavani Charana Bondyopadhyaya, 1844 that Rama Chandra Dev, the king of Khurda ordered one Bataktishna Mohanty to write it in his 2nd Anka year (first regnal year—1593 A. D.) and at that time the traditions about ancient Orissa were also recorded in Panji. So he concludes that the value of Madala Panji for reconstructing the history of Pre-Moghul Orissa is on the same par as mere traditions. (5) Dr. K. C. Panigrahi has tried to prove that the author or authours of the Panji have confused regarding the kings of the Kesari dynasty who preceeded the Gangas in the 11th century. (6) Dr. A. B. Monanty

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(3) J. B. O. R. S. Vol. XIII, 1927.

(4) Orissa Itihasa 1948, P. 30.

(5) The Oriya Journal 'Chandrika' published from Mayurbhanj (Baripada)

(6) Pages 2 & 5—Types of ancient Oriya Prose & Poetry, Cuttack 1932 (Rajabhoga)

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writes that the language of the Panji does not seem to be older than that of the 11th or 12th century and that the records of the Rajas from Madan Mahadeva till Mukund Deva I that ruled in Orissa from the 13th to the 16th century till the time of Kalapahar are given in detail and seem to be true and reliable. Dr. Mahanty adds that some portions of the Panji that are quoted in the work Prachina Utkal by (7) Jagabandhu Singh are not found in the Panji as available to him (of which he got copies made at Puri which are the basis of his Edition of the Panji). Dr. Mahanty states in the preface to his Madala Panji that his edition of the Panji is based on the three copies of the Panji which he collected from 'Tadhau Karana' 'Deula Karana', and the Raja of Puri. Obviously the Panji is preserved in the houses of 'Tadhau Karana', 'Deula Karana' and in the palace of the Raja of Puri.

In the library of the Utkal University there is a copy of extracts from the Madala Panji. This is a paper manuscript consisting of three parts. The copy appears to have been made by Sri Sadashiva Rath Sarma who is a part-time research-scholar of

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See also Introduction to Madala Panji edited by Dr. A. B. Mohanty, Cuttack—1940.

(7) See page 312—Prachina Utkal by Jagabandhu Singh. He refers to a small book in Oriya called Madala dealing with the kings of Orissa published in 1895. See page 315 regarding the three parts of the Madala Panji.

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the Utkal University. The extracts, among others, relate to kings of the Imperial Ganga dynasty (including Chodagangadeva the founder of the Ganga rule in Northern Orissa) and their successor Kapileswardeva the founder of the solar dynasty. These extracts differ from the text of the Panji as published by Dr. A. B. Mahanty. Curiously enough some of these extracts are written in two varieties of scripts viz. – in (i) proto-Oriya with an admixture of early Oriya alphabet and in (ii) modern Oriya. It appears the Pandit made eye copies of these extracts from the original palmleaf manuscripts of the Panji now lying at Puri and then wrote out in modern Oriya script the extracts as deciphered by him.

Last year, when I met Pandit Rath at his house in Puri, he was kind enough to supply me one old palm-leaf of the Panji out of his stock. The text of this leaf (written on both sides) is found in the above mentioned paper-copy of the Panji in the Utkal University. One side of this palm-leaf contains four lines of writing (i.e. scratching) and the other side three. The side containing four lines is extremely interesting. (8) The first three lines are in proto-Oriya script but the fourth line which is in comparatively advanced Oriya script records that the leaf is an exact copy (i.e. eye copy) made by Bisara Karana on the 9th tithi, Sravan sukla corresponding to the 18th day

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(8) A photo-print of the leaf is with me.

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of Karkata during the 10th Anka of King Dvitiya Indradyumna when the latter visited Puri and that the copy was made on the order of Gobardhana Praharaja. We know from on Madala Panji and other sources that the king Ramachandra Deva – the founder of the Bhoi dynasty (last decade of the 16th century) had the title of 'Indradyumna' the second'. This indicates that the palm-leaf in question was copied about 1600 A. D.

The mixed proto-Oriya script of the first three lines appears to belong to a period anterior to A. D. 1376, because the Ist Oriya inscription (written in cursive Oriya) is dated 1376 A. D. and belongs to the reign of Bhanu Deva III (9). The contents of the leaf relate to the reign of Chodagandadeva of the 12th century A. D.

While investigating into early Oriya inscriptions, (10) I found that the periods of reign of Kapileswar Deva (1435–67 A. D.) and his son Purushottam and grandson Prataparudra as recorded in the edition of Madala Panji of Dr. A. B. Mahanty are almost corroborated by the Oriya inscriptions and some facts recorded in these epigraphs are broadly attested by the Panji.

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(9) JAHRS Vol. VI, P. 51 (Poteswar temple Oriya inscription) It is however without plate.

(10) Ph. D. thesis – London University, 1952–'A study of early Oriya inscriptions' by Dr. K. B. Tripathy.
See now the Evolution of the Oriya Language and Script by Dr. K. B. Tripathy.

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In the copy of the Panji available in the Utkal University Library, the father of King Kapileswar is named Jageswar Rout. We have known from the Oriya digest of the Trilingual Belegalani Grant of King Kapileswar discovered at Baptla in District. Guntur, (11) that his father's name was Jageswar and he has commemorated his name by granting a 'Sasan' (rent-free land and settlement) to Brahmins in the Andhra Desh.

Dr. D. C. Sircar in his lecture delivered at the Ravenshaw College pointed out that some statements of the Madala Panji regarding kings of the Ganga dynasty are corroborated by inscriptions. The statements of the Panji regarding the kings of the Kesari dynasty who are said to have preceded the Gangas have not been substantially attested by other evidence.

So in the light of the above circumstances, we are led to conclude that the Rajabhoga (genealogical) portion of Madala Panji was written during or soon after the Suryavamsi (12) period sometimes about the 15th—

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(11) A. R. 1934—35 P. 68.

(12) The line of succession of the Ganga sovereigns of Orissa upto 1434 A. D. which we find in the published edition of the Madala Panji contradicts the genealogy of the Kings as is given in their epigraphs. Hence this portion of the Panji could not be written during the Ganga period.

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16th century and that copies of the same were made from time to time. At least a copy of a part of the Panji was made during the reign of Ramachandra Deva of the last decade of the 16th century. Though during these copyings the chance of modernising the language of the Panji was possible, yet the contents of the Panji cannot be brushed aside as quite unreliable and baseless. It is now high time that either the Central Government or the State Government should get the manuscripts of the Madala Panji examined by competent scholars and a critical edition of it be made.

P. S. Sometime during 1957 I met Sri Virakishore Deva, the late Raja Saheb of Puri at his palace who made it possible for me to scrutinise a palm-leaf MS. of the Madala Panji there. The MS. appeard as somewhat modern and it contained the genealogy of the kings of Orissa. The writing or rather the scratching of letters was in columns. He permitted me to copy the MS. myself at Puri which I could not do. The same year he conferred upon me the title of साहित्य बिशारद for my humble work and passed away later on.

For specimen from Madala Panji see at the end of this book.

See the article on Madala Panji by Dr. D. C. Sircar in the Journal of Indian History 1953 ?

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THE JAGANNATH CULT AND ITS HISTORY

The Jagannath temple stands at present on an eminence near the sea in the town of Puri on the east-coast of India and is one of the four famous holy places of Hinduism, the other three being the Somanath temple in Gujurat on the west-coast of India, the .Ramanath temple on the southern end of India on the meeting place of the Bay of Bengal and the Arabian sea and the Badrinath temple on the height of Himalayas reportedly near the source of the Ganges. The Puri temple has two extensive courtyards, one inner and the other outer each surrounded by high walls. All this area was included in a wooded hill called Nilagiri or the Blue Mount. The peak of the hill must have been broadened for building the ancient shrine or monument connected with the Jagannath cult. When this monument became old, successive monuments were constructed and the early Ganga Emperors of Orissa built the present magnificient temple during the 12th and 13th centuries of the Christian Era. Subsequently the Emperors of the Solar and the Ministerial dynasties added to the structures surrounding the temple. The black chlorite monolithic pillar, with the figure of Aruna perched on it which has now been planted on the grand road (Bada Danda) in front of the temple was shifted during the Marahatta rule from the Konarka temple now in ruins to its present site. At present, perhaps none of the existing shrines or temples in India can surpass the Jagannath Temple in magnificence. Now the deity Jagannath represents

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the Supreme God of the Upanishads, the most sacred scriptures of the Hindus and He takes recourse to various incarnations from age to age for upholding the cause of truth and justice. So Avatars like Rama, Krishna and Buddha flow from and are identifiable with the Lord Jagannath. In this connection a Sanskrit verse occurring in the Sidhanta Darpana of Mahamohapadhya Samanta Chandrasekhar deserves our notice.

पारावारप्रतीरप्रथितवटमहापादपस्पर्शनाशा-
प्रोद्यत्प्रासादपीठार्पितविपुलवपुः पाण्डुपद्मोपमास्यः
पूर्णप्रेमप्रदानप्रवणः उपनिषत् प्रार्थ्यमानानुनम्रः
पापौघान् मां पुनीयात् पतितपतिमयः पूतनाप्राणपायी॥

The most prominent features of the cult of Jagannath are the following:—

(1) The conventional caste system of the Hindu society is not strictly observed in the worship of the deity Jagannath within the precincts of the temple. The food offered to the deity can be shared by all Hindus from a common plate. All Hindus generally have access to the temple. (Some of the Harijans however who have not given up their habit of beef-eating and drinking of liquor have no access into the temple.) It is for these people and other non-Hindus the figures of the deities are brought outside during the Car Festival once in a year.

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(2) Jagannath represents the all graceful aspect of the Supreme God and all are equal in His eyes and He grants salvation to all mankind even to the person who does not pay respect to Him.

(3) The Prasad (food) offered to the deity is considered so sacred that a little of it is put into the mouth of the dying man which is said to do good to his soul.

(4) In all ceremonies of the Hindus including marriage, at least in Orissa, the Prasad of Jagannath or a figurine of the deity is used to impart solemnity and finality to the function.

(5) The deity receives homage from so-called low caste Hindus and even non-Hindus. Some of the well known devotee-saints of Lord Jagannath hail from Harijans and the Muslims. In this connection we may refer to some of the beautiful devotional lyrics in Oriya of the Mohammadan saint Sala Baig glorifying the grace of Jagannath.

(6) When the three wooden symbols (images) are taken out in a procession in three cars to the garden-house, the worship is done by certain priests, said to be decendants of Savaras or 'Daityapatis'. The images have no hand and feet. All the Hindu sects whether they are Saivite or Shaktas (worshippers of the Mother Goddess) etc. pay homage to the deity Jagannath. The inner courtyard round the

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Jagannath temple is flanked by small temples containing the idols of Lakshmi, the goddess of fortunes, of Saraswati the goddess of learning (said to be consorts of the deity Jagannath according to Pauranic mythology), of Vimala representing the goddess Durga and of Siva. The borken idol of the Sun temple (previously enshrined in the Konarak temple) is also housed in a small temple flanking the inner courtyard. So the cult of Jagannath includes within its scope almost all the sects of the Hindus and the ancient and medieval kings of Orissa and other parts of India space made rich endowments in favour of the deity and the town of Puri contains the monasteries and cloisters of almost all great saints of India including those of Sankara, Ramanuj, Nanak, Chaitanya etc. We also find that there are small temples of Lord Jagannath in West Bengal, Assam and Southern India. The deity Jagannath (lit. the Lord of the Universe) is called Purushottama (The Supreme Soul).

(7) At the end of every cycle of twelve years the wooden images of Jagannath, Balaram and Subhadra are substituted by new wooden images but the mysterious relics inside the old ones are shifted into the new ones blindfold.

(8) It is said that the black, white and yellow colours of Jagannath, Balabhadra and Subhadra represent the races of the Universe.

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HISTORY OF THE CULT

The origin of the Jagannath cult goes back traditionally to very remote antiquity when the richly wooded Blue Hill was surrounded by forests inhabited by the Savaras, a Pre-Aryan and Pre-Dravidian tribe of the Austric linguistic family. The Savara Chiefs with their family members and followers were worshipping their tribal deity perhaps consisting of a wooden image near or underneath a large banian tree on the slope or peak of this hill. In course of time Dravidian and Aryan culture spread into the region and Jaina religion was preached in Kalinga country and the king of Kalinga became a patron of Jainism. So the wooden image (the National deity) of the Savaras perhaps began to represent the combination of the Swastika and Baddhamangala signs of the Jainas. Subsequently Buddhism was introduced into the Kalinga country and the then king of Kalinga was blessed with the possession of the tooth-relic of Lord Buddha, and the same was enshrined inside the wooden image of the Blue Hill and the image represented Lord Buddha. The Aryanisation of the Savara deity is tradionally ascribed to a King 'Indradyumna' of Malava. The inscription of King Kharavela supposed to be a Jaina, speaks of the Brahmins and Sramanas in Kalinga C. 100 B. C. Later on when Buddhism developed into the Mahayana (superior path) as opposed to the primitive Buddhism or Hinayana (interior path), along with the emblemor image of the Buddha, the emblems of Dharma (the Law) and

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Sangha (the Buddhist Holy order or Church) became objects of worship. So the worship of Buddhist trinity was introduced in place of the worship of the solitary emblem of the Buddha. This process must have been complete by the 7th century A. D. when Hieuntsang visited this part of the country and we know the kings of the Bhaumakara dynasty of Orissa were devoted Buddhists.

To this period (1st quarter of the 8th century) is assigned the treatise 'Jnanasidhi' by Indrabhuti, a prince of the Udra country in which the Buddha is invoked interalia as Jagannatha.

प्रणिपत्य जगन्नाथ· सर्वजिनवरार्चित·
सर्वबुद्धमय· सवव्यापिन· गगनोपमम्_।

In another work entitled Sadhanamala Lord Buddha is also called Jagannatha. It may be noted here that in a Pali Jataka story entitled Dasaratha Jataka (1st century A. D.), it is said that Rama, the ideal prince of Ayodhya and the son of king Dasaratha was born as Buddha, the historical founder of Buddhism. At any rate in the Mahayana order of Buddhism, Lord Buddha was worshipped as the saviour of mankind. Somewhere about the 8th to 9th century, the Buddhist trinity became gradually transformed into the Hindu trinity, and the embelms of Buddha, Dharma and Sangha represented respectively Krishna, Balabhadra and Subhadra (the cowherd god—the son of Basudeva, His elder brother and

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sister). It is to this period we ascribe the Sanskrit drama Anargharaghavam (अनर्घराघवम्) of Murari Misra where, in the prologue, there is a reference to god Purushottam on the sea-coast. The relevant lines are as follows—

भो भो लवणोदवेलावनालोतमालकन्दलस्य त्रिभुवनमौलिमण्डन-महातीलमणेः कमलाकुचकलसकेलिकस्तुरिकापत्राङ्कुरस्य भगवतः श्रीपुरुषोत्तमस्य यात्रायामुपस्थानीयाः सर्व समासदः।

It is well known that in the Varaha Purana we find the earliest mention of Buddha as one of the ten Avataras of Vishnu. This Purana may be dated about the 8th or 9th century A. D. The Bhagavata Purana which, in its present form, belongs to the 10th century A. D according to R. G. Bhandarkar, mentions Buddha as an Avatar and it is also well known that the great poet Jayadev of the later half of the 12th century praises Lord Buddha as one of the ten incarnations of God. In the Dasavatara painting on the Jagannatha temple, Buddha is represented as Jagannatha. As far as epigraphic evidence is concerned, the earliest mention of Purushottam Khetra is made in the Baramdeo temple inscription dated in the Kalachuri era 840 (1088 A. D.) Page 515 of History of Orissa by Dr. Mahtab Vol. II 1960, Cuttack. The Tri-Ratna (Buddha, Dharma Sangha (female) symbols found in Baharhut sculptures and in one of the Sanchi sculptures found in 1851 by Cunningham are identifiable with the nucleus of three rude figures of Jagannath, Balabhadra and Subhadra; a polished stone with the symbol of Buddha Dharma

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and Sangha discovered in Bhubaneswar is said to be preserved in the Ashutosh Museum, Calcutta. We have a stone pedestal unearthed from Jaugada in Ganjam District with the scratching of the figures of the Buddhist trinity. The poets of early Oriya literature also sing of Buddhist origin of the Jagannath cult. I will quote two stanzas from Sarala Dasa of the middle of the 15th century and one of Pratap Ray middle of the 17th century respectively.

महाबुद्ध प्रकाश होइला तिनिरेखे
करचरण-पल्लव न दिशइ शिखे। (वनपर्व)
वन्दइ श्री जगन्नाथ वइकुण्ठवासी
बौद्धरूपे नीलगिरि-शिखे अछ वसि।

[P. 338, ओडिआ साहित्य इतिहास by सूर्य्यनारायण दास]

श्रीनिलगिरि कन्दरे हरि वउधरूपे छन्ति विजे करि।
[2nd stanza, Canto IX, Sashisena—Pratap Ray]

During the early part of the Ganga period great Vaisnavite saints came to Puri and the transformation of the worship of Jagannath into the full fledged Vaishnav faith was complete and we have some inscriptions within the temple precincts of Lord Jagannath in which the early Ganga prices have recorded gifts to the temple. To the south of the main temple stands a small Saviate shrine which on its door-jamb contains an inscription of Chudangang Dev the Ganga Emperor of Orissa whose empire extended from the Ganges upto the Godavari. One of the Ganga emperors actually abdicated the throne in favour of patron deity Jagannath and he reigned

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as an agent of Lord Purushottam. The Ganga emperors who ruled Orissa from about 1125 to 1435 and the emperors of solar dynasty who ruled after time upto 1541 and who were followed by usurpers i. e. rulers of the ministerial dynasties were the great devotees of Lord Jagannath and made magnificient donations both of land and jewellery to the deity. There are a very large number of Maths in the town of Puri which also offer food to the deity. The menu of food that are offered to the deity daily are such which are hardly found elsewhere both in quality and quantity. The items of food consist of pure vegetables and cereals and are very hygienic. The mode of preparation is unique by itself.

It appears that more than once the worship in the great temple was stopped and the images of the deities were removed on accounts of the attacks of the Mohammadan rulers of the Moghul period. But the worship and various ceremonies connected with the deity were subsequently restored and at present all the Hindus pay their homage to the trinity of the Jagannath cult. Following the example of the medieval Gajapati emperors of Orissa, the feudatory chiefs have temples of Lord Jagannath in their headquarters. The Jagannath cult may be called the national faith not only of Orissa but of all the Hindus.

The Hindus pray to the Supreme God. It is, however, permissible in Hinduism to pray to the deity with or without taking recourse to any medium

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or image, though it is said in the Upanishads that God is one and is without a second (एकमेवाद्वितीयम्) An enblem or image it a means to communion with God in his Saguna form. The image worship is permissible in Hinduism as a means to an end. It is forbidden to worship an image as an end by itself. The nature of the Hindu deities may be clarified in the words of Yaska of the Nirukta which is a Vedanga and which run as follows :

महाभाग्याद् देवताया एक आतमा वहुधा स्तूयते एकस्य आत्मनोऽन्ये देवा प्रन्यङ्गानि भवन्ति ।

In the Rigveda we also come across

एक॰ सद विप्राः वहुधा वदन्ति ।

"Him the one Existent, the sages call by many names (ways)."

We, therefore, conclude that the Jagannath Dharma is the most catholic form of worship of Hinduism. It embraces all sects of Hinduism within its fold. Devoid of ritualism, it is worship of one God the Lord of Universe, who is supreme and ever merciful to mankind.

Foot Note—

The earliest reference to the worship of the wooden image of Jagannath is said to occur in a hymn of the Rig Veda in its last book (10-155-3) and Sayana the famous commenter of about the 15th century gives an alternative explanation of the stanza containing reference to Lord Jagannath at Puri, but it is clear

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that Sayana is not definite about this explanation. It is a dubious explanation which was not anticipated by the sage of the Rig Vedic hymn. Strictly speaking we do not see in it any reference to the cult of Jagannath.

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The following literatures have been honoured by the Orissa Sahitya Akademi, Bhubaneswar (for their contribution to literature and culture) for the year 1961-62.

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4. Pandit Lokanath Sastri
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6. Dr. Neeladri Datta
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8. Srimati Sarala Devi

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1. Sri Udayanath Sadangi
2. Sri Harihar Misra
3. Smt. Seetadevi Khadanga
4. Sri Gopal Kanungo
5. Smt. Kanakalata Devi
6. Sri Baikoli Jyotis Bhisarada
7. Sri Bharat Chandra Nayak
8. Sri Sudhakar Patnaik
9. Sri Harischandra Badala
10. Sri Birkishore Das
11. Dr. Radhacharan Panda.
12. Sri Jagatbandhu Mohapatro
13. Sri Rajkishore Patnaik
14. Sri Deenabandhu Rath
15. Sri Sarat Chandra Bhanja Deo
16. Sri Upendra Prasad Mohanty
17. Sri Haranarayan Singha
18. Sri Sibaprasad Das
19. Sri Bishnu Prasad Das
20. Sri Chandrasekhar Misra
21. Sri Upendra Kishore Das
22. Sri Ananta Tripathi Sarma
23. Sri Bairagi Misra

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3. Sri Gourchandra Raut
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5. Pandit Raghab Misra
6. Srimati Nirmala Devi
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11. Sri Kamala Kanta Das
12. Sri Krishna Chandra Tripathi
13. Sri Khagaeswar Seth

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THE WEALTH OF ORIYA EPIGRAPHS

There is hardly any Northern Indian language which can vie with Oriya in respect of its inscriptional wealth except Marathi. Orissa is a land of temples and almost every village has some temple. The towns and cities, however, contain many large temples. Some of these temples are dedicated to Siva or to Mother Goddess Durga or to Vishnu. The temples dedicated to Siva and Durga are comparatively older and date from about the 10th century. Of the large temples, the oldest is the Lingaraj temple at Bhubaneswar. Then comes the Jagannath temple at Puri (1) and finally the Konarka temple in the Puri district, the most magnificent of the three. At Jajpur, there is the Viraja temple, which is fairly large with a spacious compound. But the older temple has been replaced by a comparatively modern one. The same phenomenon is also found at village Jhankada in Cuttack district where the temple is dedicated to Mother Goddess known as Sarala.

In or near all these great temples, we find a number of old inscriptions either in Sanskrit or in Oriya.

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(1) The height of the Vimana of the temple above the road level to the top of the stone is $214\frac{2}{3}$ ft. and the external dimension of the outer wall is 665 ft. by 640 ft. The Aruna pillar is about 33 ft. high.

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Besides epigraphs in these great temples, in Orissa, there are a large number of Sanskrit and Oriya inscriptions in the famous temples of Andhradesha near the Orissan border or far inland e.g. the Srikurmam (Kurma-Kshetra) and Mukhalingam in the Chikacole district, at the Lakshminarayan temple in the Vizagapatam district, in a ruined temple at Kondavidu in Guntur district and at the Srisailam temple in the Kurnool district.

Besides these great temples, there are many small ruined temples in and outside Orissa which contain inscriptions either in Sanskrit or in Oriya.

One such instance is an Oriya inscription of Kapileswardeva (1435-1467) at Gaganeswar, a village with a walled fort (previously perhaps precincts of a Saiva temple), situated 3 miles from Kesiari in the Midnapur District of West Bengal.

A large number of copper plates of the kings of Orissa have also been discovered in and outside Orissa containing Sanskrit, Oriya and Telugu inscriptions.

The following table indicates some of the Oriya inscriptions from the XIth century upto the 19th century. Readers may consult "The Evolution of Oriya language and script" (published by the Utkal University) for further information.

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Reference	Anka	Place	Materials
		SRI ANANTAVARMADEVA	
A. R. 1930	15	Urajam, Dist. Chicacole, 1051 A. D.	Stone
		BIRA NARASINGHADEVA (A. D 1238—1264)	
J. A. S. B. XX 1924	Sambat 22	Bhubaneswar, Dt. Puri	Stone slab
		BHANUDEVA (A. D. 1264—A. D. 1278)	
S. I. I. VI 720	Samasta 8		
		BIRA NARASIMHADEVA II (1278—05)	
S. I. I. VI. 940	Sambat 13	L. N. Temple,	Stone
J.A.H.R.S. VII, P.50		Simhachalam, Dt. Vizagapatam	
S. I. I. V, 1132	Sambat 13	Mukhalingesvar Temple, Chicacole Dist.	Stone
J.A.S.B. LXV 1896	21	Kendupatna, Kendrapada	Copper plate (Sanskrit with Oriya words)
		NARASIMHADEVA III	
S. I. I. V. 1213	Samvatsa 4	(A. D 1328-A. D. 1352) Srikurman (Kurmeswar temple)	
		BHANUDEVA III	
S. I. I. V. 1156	Samvatsara 12	(A. D. 1352-A. D. 1378)	,,

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NARASIMHADEVA IV (A. D. 1378—1405)

J.A.S.B. LXIV 1895	8, S. 1305	Trimali Math, Puri	Copper plate
J.A.S.B. LXIV 1895	22, S. 1316	Sankarananda Math, Puri	Copper plate
S.I.I.V. 1176	S. 1325	Kurmesvar temple	Stone
op. S.I.I.V. 1180 for Telugu of No. 1176		Chicacole	
op. S.I.I.V. 1244	33	Sri Kurmana, T. Chicacole	Stone

KONARKA INSCRIPTION

J.B.O.R.S. 1917 P. 282		Puri	

NARSINGHANATH (temple) (A. D. 1413)

I.H.Q. XII 1936		Sambalpur	Stone

Ganga Period Total No. 14

KAPILESVARADEVA (A. D. 1435—1466)

J.A.S.B.LXII 1893	4	(A. D. 1436) Bhubaneswar Lingaraj temple.	Stone
J.A.S.B.LXII 1893	4	Puri Jagannath temple	Stone
S.I.I.V. 1006 J.A.H.R.S. III, P. 207	24 or 14	Mukhalingesvar temple Chicacole Dist.	Stone

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S.I.I. VI 1089	28	Simhachalam, Vizagapatam Dist.	Stone
J.A.S.B. LXII 1893	19	Puri Jagannath temple	Stone
S.I.I. VI 1155	22	Simhachalam	Stone
S.I.I. VI 1152	25	Simhachalam	Stone
J.A.S. XXIII No. 2 / E. I. XXX III P. 275-92	28	Bapatla, Dist. Guntur	Copper plate
J.A.S.B. LXII 1893	31	(A. D. 1459) Puri Jagannath temple	Stone
S.I.I. VI 793	32	Simhachalam	Stone
S.I.I. VI 1160	33	Simhachalam	Stone
S.I.I. VI 1158	33	Simhachalam	Stone
S.I.I. VI 1157	33	Simhachalam	Stone
J.A.S.B. LXII 1893	35	(A. D. 1464) Puri Jagannath temple	Stone
S.I.I. VI 1153-54	38	Simhachalam	Stone
J.A.S.B. LXII 1893	41	(A. D. 1466) Puri Jagannath temple	Stone
Total No. 16			

PURUSOTTAMADEVA (A. D. 1466 – 1497)

J.A.S.B. LXII 1893	2	(A. D. 1470) Puri Jagannath temple	Stone
" "	2	Puri Jagannath temple	Stone
S.I.I. VI 703	2	Simhachalam	Stone

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J.A.S.B. LXII 1893	3		Puri Jagannath temple	Stone
J.B.O.R.S. IV 1918	5	(A. D. 1472)	Gharapada, Balasore	Copper axe pl.
S.I.I. VI 1160	3	(A. D.)	Simhachalam, D. Vizagapatam	Stone
" " 895	9		Simhachalam	Stone
" " 1159	12		Simhachalam	Stone
S.I.I. VI 903	17		Simhachalam, D. Vizagapatam	Stone
J.A.S.B. LXII 1893	19		Puri Jagannath temple	Stone
" " "	19		Bhubaneswar Lingaraja temple	Stone
S.I.I. VI 908	29		Simhachalam	Stone
" " 1163	31		Simhachalam	Stone
S.I.I. V 1152	35		Kurmesvar temple, Chikacole	Stone
S.I.I. VI 1162	38		Simhachalam, Dist. Vizagapatam	Stone

Total No. 15

PRATAPARUDRADEVA (A.D. 1497—1529)

J.A.S.B LXII 1893	4	(A. D. 1499)	Puri Jagannath temple	Stone
" " "	5		Puri Jagannath temple	Stone

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S.I.I. VI 1164	8	Simhachalam, Dist. Vizagapatam	Stone
S.I.I. VI 654 D.	12	Kondapalli, Bezwada Taluk Dist. Krishna.	Stone
S.I.I. VI 656 A E.	15	Kondapalli, Bezwada Taluk Dist. Krishna.	
Nellore Inscription Page 184.	19	Gudimelapadu, Ongole Taluk Dist. Nellore.	Copper plate
Nellore Inscription Page 182.	23	Somavarapadu, Ongole Taluk Dist. Nellore.	Copper plate
S.I.I.V 1119	33	Mukhalingesvar temple	Stone
S.I.I.VI 1149	34	Simhachalam, Dist. Vizagapatam.	Stone
S.I.I.V 1161	41	Kurmesvar temple, (Srikurmam) Chicacole.	Stone

Total No. 8

GOVINDADEVA (A. D. 1541—1549)

S.I.I. VI 748	3	Simhachalam, Dist. Vizagapatam.	Stone
S.I.I. VI 778	4	Puri Jagannatha temple	Stone

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J.A.S.B. LXII 1893	4	Simhachalam, Dist. Vizagapatam.	Stone
S.I.I. VI 927	5	Simhachalam, Dist. Vizagapatam.	Stone
S.I.I. VI 749	8	Simhachalam, Dist. Vizagapatam.	Stone
S.I.I. VI 700-702	8	Simhachalam, Dist. Vizagapatam.	Stone
Total No.	6		

MUKUNDADEVA (A. D. 1559–1568)

S.I.I. VI 697	8	Simhachalam, Dist. Vizagapatam.	Stone
S.I.I. VI 1164	11	Simhachalam, Dist. Vizagapatam.	Stone
S.I.I. VI 1148		Simhachalam, Dist. Vizagapatam.	Stone

ADDENDA

E. I. Vol. 32, P. 82	(Tamil-Oriya) Bhubaneswar.
. 229	Sonpur Oriya Inscription of Bhanudeva.
I. Vol. 32, P. 325	

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E. I. Vol. 33, P. 129-30	Oriya portion.
E. I. Vol. 33, P. 275	Belagalani grant.
E. I. Vol. 34, P. 61-62	Charter of Hammira S/o Kapileswaradeva.
E. I. Vol. 34, P. 184	Endoreement in Oriya.
E. I. Vol. 35. P. 115-117.	
E. I. Vol. 36, P. 80	Srisaila Oriya Inscription of Kapileswaradeva.
E. I. Vol. 36, P. 307	Bakula Mahadevi's Inscription in Skt.

Some Oriya inscripts have also been published in Orissa Historical Research Journal.

Foot Note—Besides these 2 Gajapati Inscriptions (undated) have also been found at Kondapali "8 miles north-west of Bezwada. A fine hill-fortress very picturesquely situated etc." Sewell (Antiquities) P. 49 "Bezwada on the north bank of the Krishna river 40 miles north-west from Masulepatam" Sewell (Antiquities P. 49)

1. Altogether No. of Copper plates—15.

2. 45 inscriptions from S. I. I. texts.

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Some Oriya Inscriptions during the Muhammadan period (C. 1568—1751 A. D.)

		BAHUBALENDRA		
		(A. D. 1590)	Athagarh fort.	Rock
		SARBESVAR BHANJA DEV		
T.A.O.P.P.	9	Sanallosala ?	Mayurbhanja.	Copper plate
		(A. D. 1692)		
		KRISHNADEVA		
J.A.H.R.S. VI pt. I		(A. D. 1698)	Vill. Kecala, Nandapur (Jeypur)	Copper plate
		SARBESVAR BHANJA DEV		
T.A.O.P.P.	31	Sana 1118	Mayurbhanja	Copper plate
		(A. D 1710)		
		VIRAKISHORE DEV		
J.B.O.R.S. VI pt. IV	9	(A. D. 1744)	Sonpur.	Copper plate
		JAGANNATH NARAYANA DEV		
T.A.O.P.P.	21	(A. D. 1749)	Paralakhimendi	Copper plate

Some Oriya Inscriptions during the Maratha period (1751—1803 A D.)

		MADHUSUDAN CHOTRA (VIRAKISON DEV)		
J.B.O.R.S. XII pt. IV	23	(A. D 1756)	Jalantra, Ganjam.	Copper plate
		DASPALLA TRIBIKRAMABHANJA DEV		
S. ? H Q. IX P. 943		(A. D. 1787)	Daspalla.	Copper plate

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		JAGANNATHA NARAYANA DEV		
J.A.H.R.S.	25	Saka 1713 (A. D. 1791)	Parlakhimedi	Stone
		RAMACHANDRA DEV		
J.A.H.R.S. III pt. 1		Saka 1723 (A. D. 1801)	Jeypore, Madras Museum.	Copper plate
		Some Oriya Inscriptions during the British period (1803—1947)		
J.B.O.R.S.		Saka 1728 (A. D. 1806)	Jeypore, Madras Museum.	Copper plate
		NARAYANA SINGHA DEV		
J.B.O.R.S. XVIII pt. 2		Sambat 1901 (A. D. 1844 45)	Baragarh, Sambalpur	Copper plate

Abbreviations—

A. R.—Annual Report of South Indian Epigrahy.
E. I.—Epigrahia India.
I. H. Q.—Indian Historical Quarterly.
J. A. H. R. S—Journal of Andhra Historical Research Society.
J. A. S—Journal of Andhra Society.
J. A. S. B.—Journal of Andhra Society of Bengal.
J. B. O. R. S.—Journal of Bihar and Orissa Research Society.
T. A. O. P. P.—Types of Ancient Oriya Prose and Poetry.

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The following literateurs have been awarded prizes by the Orissa Sahitya Akademi for works specified against their names—

DURING THE YEAR 1956-58

Name of the Author	Name of the Book	Prizes awarded Rupees	
Sri Golaka Behari Dhal	Godan	1st	500
Sri Gyanindra Barma	Ajara Paunda Kavita	2nd	200
Sri Upendra Mohanty	Dellip (Kavya)	2nd	200
Sri Gyanindra Barma	Swarna Yugar Sandhya (Drama)	1st	500
Sri Bhanjakishore Patnaik	Agni Parikshya (Drama)	1st	500
Sri Natabara Samantaroy	Byasakavi Phakira Mohana (Criticism)	1st	500
Sri Priyabrata Das	Beda Manusya Kruta Ki ?	2nd	200
Sri Binod Rautroy	Odisi Chitra (Painting)	1st	500
Sri Biswanath Sahu (Dr.)	Puspa Chasa (Horticulture)	2nd	200
Sri Durga Charan Mahanty	Bhagavan Sankaracharya (Biography)	1st	500
Sri Govinda Chandra Misra	Jatiya Jeevanar Atma Vikash	2nd	200
Sri Godavaris Mahapatra	Kanta 'O' Phula (Poetry)	1st	500
Smt Bidyutprabha Devi	Sanchayana (Poetry)	2nd	200
Sri Surendra Mahanty	Sabujapatra 'O' Dhusara Golapa (Short stories)	1st	500

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Dr. Rajeswari Dalabehara	Chora Chaitali (Short story)	2nd	200
Kanaka Manjari Mahapatra (Smt)	Kalinga Kahani	1st	500
Sri Chandra Sekhar Mahapatra	Pilanka Katha Lahari	2nd	200
Dr. Sriramchandra Das	Europe re Mo Anubhuti	1st	500

DURING THE YEAR 1959, 1960—61

Sri Monoj Das	Aranyaka (Khudra Galpa)	1000
Sri Godabaris Mahapatra	Utho Kankala (Poetry)	1000
Sri Sriharsa Misra	Paschima Diganta (Travel)	1000
Dr. Gokulananda Mahapatra	E Yugar Sresta Abiskar (Science)	1000
Sri Chittaranjan Das	Jeevan Bidyalaya	500
Sri Ananta Padmanav Patnaik	Kavi Smarat Upendra Bhanja	500
Sri Natabar Samantroy (Dr)	Yuga Prabartaka Sraeta Radhanath	500
Sri Rabi Singh	Charama Patra	500

DURING THE YEAR 1962—1964

Sri Santanu Kumar Acharya	Nara Kinnara (Novel)	1000
(a) Monoranjan Das	Chhoto Nataka (Play)	500
(b) Sri Goloka Chandra Pradhan	Satyabhama (Kavya)	500

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Pandit Suryanarayana Das	Odia Sahityara Itihasa	1000
(a) Sri Mahaeswar Mahanty	Belun gala-udi (Children's literature)	500
(b) Sri Kamala Lochan Barala	Adi Manabar Itibruti	500

DURING THE YEAR 1965–67

Sri Basant Kumar Satapathy	Anti-Romantic (Upanyasa 'O' Khudra Galpa)	1000
Sri Benudhar Raut	Pingalara Surya (Poetry)	1000
Sri Bharat Chandra Nayak	Moro Purba Smruti Katha	1000
Sri Neelmadhab Panigrahi	Bharatia Sangita	1000

DURING THE YEAR 1967—68

Smt. Binapani Mohanty	Kasturi Mrugo 'O' Sabuja Aranya (Short stories)	1000
Sri Seetakanta Mahapatra	Astapadi (Poetry)	1000
Dr. Kunjabehari Das	Americaru-Europe-Africa (Travel)	1000
Sri Jagannath Mohanty	Aluara Kuhuka 'O' Savdara Luchakali (Science)	1000

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The Mahima Dharma and its Literature

The Mahima Dharma was propagated by Mahima Swami during the last century in Orissa (1) The religion which he preached is pure monotheism identical with the doctrine of the Vedanta or the Upanishads. Though the terms 'Sunya', 'Alekha', 'Niranjana' were used by the Pancha-Sakhas with regard to God in Oriya literature during the 16th century A. D., none of them established a systematic and separate school of religion.

From ancient times there were sects of pure monotheism in India. During the first half of the 7th century A. D., the poet Banabhatta gives a description of the Ashrama of a saint called Dibakara Mitra in the forest region of mid-India, in his work entitled "Harsha Charita". In the hermitage of Dibakara Mitra there were scholars belonging to the various philosophical orders and one such order or school was the 'Upanishad' school. The followers of this order followed the doctrine of the Upanishads in their lives.

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(1) I have heard from Sri Jagannath Panda my grand father-in-law of Banki, district Cuttack who lived up to the age of 105 years and who expired in about 1939 that during his boyhood, the Mahima Swami came to Banki and people from his village visited Malabeharpur in Banki in order to have a 'darhsan' of the saint.

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The doctrines of the Upanishads do not accept the traditional caste system which divides people into different graded castes. During the latter part of the Vedic period the sages of the Vedic hymns realised that they (i. e. the vedic deities) represent different aspects of One Supreme Deity and this Deity was represented by the term 'Brahma'. It is known that during the vedic period the Indian society was not divided into regid castes as during the later periods. Mahima Swami who realised the Supreme Deity by his meditation preached only the doctrine of worshipping the supreme God without taking recourse to any symbolical worship of the deity.

It is an admitted fact that worshipping the God through the medium of symbols or idols is not the highest form of worship, though that may be considered as useful at some stage of human life or for some human beings. In the 'Bhagabata Purana' the devotees of God are divided into three categories : Uttama, Madhyama and Adhama. Those devotees who perceive the presence of the Deity in all creatures belong to the highest kind of devotees. They do not worship the deity through the medium of idols or symbols. So Mahima Swami preached the idea of Godhood to all people calling the Deity as Alekha or formless. Without criticising the existing Hindu religion, he preached the doctrine of worshipping one God to all his followers be they sannyasis or householders. Though he discarded traditional ritualism, connected with idol worship he retained the simple ritualism of worshipping the Deity through

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libation of ghee through fire. Whatever offering is offered by the followers of Mahima Dharma is offered to the formless God through fire.

One of the distinct tennets of Mahima Dharma is to surrender oneself completely to God by prayer, both in the morning before sunrise and during the evening twilight. The mere fact that the followers of Mahima Dharma look at or face east and west during the morning and evening twilight has made some people to think that they are worshippers of the sun, but they are entirely mistaken. The followers of this Dharma ordinarily do not take food from ritualistic Brahmins and from princes and some other professional people because the property obtained by them might not have been earned in a righteous way. They do not take meals during the time from sunset to sunrise on account of hygenic reasons and it is for this strict observation of the rules, the followers of Mahima Dharma usually lead a healthy and long life.

Though some of the rules of conduct preached by the Mahima Swami have great resemblance with

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2. At Joranda in Dhenkanal which is the Principal holy 'Kshetra' or Gurudwara of the Mahima Dharma, libation is offered into the fire three times a day for the Supreme Deity and arrangement has been made for the up-keep of perpetual lamps. An annual fare is held there on Magha Purnima day.

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the ten Silas of Lord Buddha, still essentially the Mahima Dharma differs from Buddhism. The Mahima Dharma is not solely confined to Orissa and the neighbouring parts of the State. A similar sect is also believed to have been prevalent in northern India especially in Rajahsthan and Malawa. The Sannyasis of Mahima Dharma belong to two orders, a lower order and a higher order. The former put on some prescribed Kashaya garments whereas the latter put on the barest bark garment, the latter are designated as Abadhutas. They do not cook food for themselves, but take the food from householders in uncovered places (outside the houses). This is in conformity with the ideal of sages of ancient India. Hence I am to conclude that it may be taken as an off shoot of the Vedantic Dharma which continued through the middle ages upto modern times. The Brahma Dharma preached by Raja Ramamohan Roy and the Arya-dharma preached by Swami Dayananda which are confined to the educated people have been perhaps more influenced by Christainity of the British period than the Mahima Dharma preached by Mahima Swami. The Mahima Dharma is perfectly in keeping with the doctrine of the Upanishads. Though there are songs of devotion by Bhimabhoi and Jaya-krishna who were house-holder devotees professing Mahima Dharma, I will conclude this subject with a few stanzas from a prayer from the 'Sadhu-giti' of Sri Biswanatha Baba, the celebrated saint writer of the Mahima Dharma.

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प्रातःकाले उभा होइ करुछि स्मरण
महिमा अलेख ब्रह्म ! येन मो जणाण
हे अखिल विश्वपति !
साष्टाङ्गे शरण पशे तव पादे निति ॥

अज्ञान निद्रारे रहिथिलि अचेतने
चेतना प्रापत हेलि तव ज्योति-गुणे
तहु हेलि जागरण
शरण पशे पयरे कर परित्राण ॥

स्वप्नरे ये दोष अर्जिअछि बुद्धिमने
सुषुप्तिरे विस्मरण हेलि अज्ञपणे
न जाणइ एहु भाव
सर्व अपराध क्षमा कर गुरुदेव ॥

जाग्रतरे जणाउछि हे शून्यविहारी
तव श्रीचरणे आत्मा रहु आत्मा स्मरि
अन्ये नोहिबि मोहित
सर्व अवस्थारे पद्मपादे रहु चित्त ॥

ज्ञानेन्द्रिय कर्मेन्द्रिय ए अन्तःकरण
सद अनुष्ठाने सदा करन्तु प्रेरण
मोर प्रार्थनाकु येन
भृत्य प्रति दया कर हे अलेख ब्रह्म ॥

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3. For a sound knowledge of the Mahima Dharma, the following literature may be consulted— (1) सत्यमहिमाधर्मर इतिहास (2) महिमाधर्म प्रतिपादक (2 vols) (3) अलेख परब्रह्म दर्शन (2 parts) (4) भक्तकवि भीममोइ ग्रन्थावलि (5) जयकृष्ण भजनमाला— the first three by Biswanatha Baba.

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ADDENDA

Under Literary Criticism :

Odia Sahitya Samiksa—Sri Gobinda Chandra Udgata

Odisa Rangamanchara Itihasa—Sri B. Rath

(Critical) Essays in Oriya on the influence of Sanskrit writers on Oriya poets—Sri Debarchan Bhoi

Under Drama (play) :

Balakrushna Granthabali—
Balakrushna Mahanty (1900-1950)

Sita Bibaha—Sri Kamapala Mishra

Charoti Chota Nataka—Sri Hemantakumar Das

Trustee, Labanyabati etc.—Sri Udayanath Mishra

Under Poem :

Bhakti-Ballari (containing devotional lyrics)—
Sri Samuel Das, I. A. S. (Retd.)

Jayakrushna Bhajanamala—
Jayakrushna Pradhan (Sambalpur)

Manashikha—Sri Fakiramohan Das

Under Fiction :

Maru Tirtha (short stories)—Sri Hemantakumar Das

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Maru Marmara (short stories)—Sri Hemantakumar Das

Katha O Kahani—Sri Manoja Das
(Central Sahitya Akademi Awardee, 1972)

Under Biography :

Siddha-Sadhu-Charitamruta—Sri Biswanatha Baba

Panchapradeep—Sri Sridhar Das

Under Doctoral Theses :

Myths & Legends of Orissa—Dr. Prasanna Misra
(Viswabharati Ph. D.)

Under eminent editors :

Sambada-patra-ru Odisara Katha Vol I (1856-1881)—
Sudhakara Pattanayak, Cuttack, 1972

Under Doctoral Theses :

A Study of Sarala Dasa's Mahabharata—
Dr. Dinabandhu Rath,
Ranchi University, 1971

Under biographical writing add—

Mission Press, Srirampur :
Oriya Bible, 1809

Under literary criticism :

A Study of the Puranas especially the Bhagavata Purana : (Essays in Oriya) (See the Journal 'Konarka' of C. S. Akademi)—Adhyapika Ketaki Nayak.

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Specimen from Madala Panji

(2nd Ed.) 1969, Utkal University.

Vanivihar, Bhubaneswar.

The beginning of राजमोग-इतिहास is as follows :

कोटिब्रह्मा प्रलय थेवे होइ, तेवेरे श्री पुरुषोत्तम न तेजन्ति देवराए। ब्रह्माङ्कु दिवसके विष्णु द्वादस अवतार। संसार ये भिआइले वेदवर। सत्य, त्रेतया, द्वापर, कलि—एरूपे चारि युगरे गएड़ाए होअइ। एरूपे सहस्र गएड़ारे ब्रह्माङ्कु दिवसे होअइ। एहि दिवसे प्रमाणे रात्र हिं होअइ। तेवे से निद्रा यान्ति वेदपति। एहि दिवस रात्रे तिरिस दिवसरे मासे होअइ। ए मासरे बारमासरे वरसे वोलाइ। एहि वरस अष्टउत्तर वरसरे ब्रह्मा नास याइ। येतेबेले ब्रह्मा नास याइ तेतेबेले प्रलय होअइ। जल दसदिस घोटइ। एरूपे उतपति प्रलय होइले। तहु विष्णु अनन्त सेज्जारे सोइले। दिवसे याइ ए वरसरे सत्ययुग वरस 1728,0000∞

The Panji then says that during this period, ruled six monarchs as specified below :

Name of the Kings	Years of reign.
Bali	600,000
Benu	300,000
Siva	128,000
Manadhata	400,000
Pururava	200,000
Parsurama, the Bell-kneed (जानुचल्ला)	200,000
	1728,000

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Similarly the three other yugas are dealt with as follows :

Name of the Yugas	No. of years	No. of Kings.
Tretaya	1296,000	25
Dwapara	864,000	30
Kali	432,000	Many kings the 1st being Yujesti.

A portion from the address of Ananga Bhima, the second (1211-1238 A. D) in the presence of his Court Assembly on the occasion of construction of and endowment to the Jagannath Temple, Puri is given below :

भो भविष महाराजामाने ! देवता ब्राह्मणङ्कु, बल-भण्डारकु, राजनीति चएकु मध्य करि मु' येमन्त प्रकारे भिआण करि देउअछि, एथिकि तुम्भेमाने न पुणि बोल "से देइगले, आम्भर कि होइला, आम्भे किम्पा दबु", एमन्त न बोलिब । ए त ओडिशा राइज ये केशरी राजामानङ्कु आदिकरि गङ्ग वशे' आम्भ छ पाट मरिकि राज्य आए होउथिला : पूर्व दिगे अर्कक्षेत्र सोमोद्र तीरठारु पश्चिमे मीमनगर-दण्डपाट सरिकि, । दक्षिणे आए होउथिला दक्षिणे महोदधि उत्तर तीरठारु कांआंसां सरिकि । उत्तरे कांआंसां-बाआंसाठारु दक्षिणे ऋषिकोइला नदी सरिकि । जित सुना पन्दरजड़ माढे । एहि खण्डमण्डल होइ आए होउथिला । एमन्त राज्य श्री जगन्नाथ महाप्रभुङ्क पदारविन्दप्रसादे, ब्राह्मणमानङ्कर कल्याणे खण्डारे यश करि भुइआं पुराणमानङ्कु जय करि आए कलु ।

Then the king gives the boundaries etc. of the kingdom as conquered and extended by him.

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A. Books of Dr. K. B. Tripathy, published during the last 5 years (1968 to 1972)

1. Vandanika (वन्दनिका) (17 short poems in Oriya) Orissa Jagannath Co. Balubazar, Cuttack, 1971. Rs. 0-75

2. Kumar-Sambhavam (Canto. V) Sanskrit text with Introduction, English & Oriya translations, grammatical notes etc. Published by Bijoy Book Store, Berhampur, 1971. Rs. 3-25

3. Bhagavata-Sukti-muktavali (A collection of some "Subhasitas" of Jagannatha's Bhagavata. (16th century text). Published by the author. Rs. 1-25

4. A monograph on contribution of Utkal to Sanskrit Literature (in English). Presented at the International Sanskrit Congress (Conference) New-Delhi. Rs. 1-00

B. Books of Dr. K. B. Tripathi, published prior to 1968.

1. Alankara Parichaya (अलङ्कार परिचय), Krishna Bhandar, Cuttack. Rs. 0-25

2. Dhammapada (1st half) (Pali text) with introduction Sanskrit and Oriya translations notes etc. 2nd edition, Cuttack Trading Co. Cuttack. (The 1st edition appeared in 1947) Rs. 3-50

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3. Puspanjali (short poems in Oriya). Cuttack Publishing House, Balubazar, Cuttack. Rs. 0-75

4. Prachina-Odia-Abhilekha (A Survey of Old Oriya Inscriptions) Sahitya Academi, Bhubaneswar. Rs. 0-75

5. Sanskrita Sahitya (in 2nd parts), Vani Vhandar, Ranihat, Cuttack.

6. The Evolution of Oriya Language and Script. Published by the Utkal University under financial assistance of U. G. C. 1962. (Embodying the Ph. D. thesis of the London University) Rs. 25-00

7. Odisara Sanskrita Sahitya (Printed upto page 125) Aloka Sahitya Pratisthana, Khatabini Sahi, Cuttack.

P. S. No. 4 of A and No. 6 of B only are written in English with text in Nagari and roman scripts others in Oriya.

Works awaiting publication—

1. A Dictionary of Western Oriya with Southern Oriya words.

2. A critical estimate of History of Oriya Literature Published by Sahitya Academi, New Delhi, 1962.

3. Sayantani (सायन्तनी) (short poems in Oriya by the author)

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Some Important articles published by Dr. K. B. Tripathi

(Apart from those printed in the pamphlet entitled career & activities of Dr. K. B. Tripathi)

1. Southern Oriva—Orissa Historical Research Journal Vol. X 1962. No. 4.

2. The Geography of India in Kalidas with special reference to Raghu's Campaign of Conquest. O. H. R. J. Vol. XI, 1963.

(Raghu's Campaign of Conquest in Journal of Vikram University, Ujjain (Kalidas special No. 1961.)

(a) Perso-Arabic Influence in Oriya (jointly with Dr. Mohanty) OHRJ, Vol. XV

3. A study of some (about 40). Tadbhava & Desaja words of Rajasekhara's Karpuramanjari. International Oriental Congress, New-Delhi.

4. A study of some important Prakrit words of Kalidas (submitted to Sanskrit Visva-Parishad, Bangalore session 1966) Revised article read at Kalidasa Samaroha, Ujjain, 1970.

5. Banpur Copper plate Inscription of Somavansi King Indrarath, Journal of Asiatic Society, Vol. VIII No. 4, 1966, Calcutta.

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6. A study of some interesting words of the Banpur Sanskrit Copper plate inscription of the Somavansi King Indraratha, Bharati, Utkal University Journal, Humanities, Vol. I, 1967. Bhubaneswar.

7. The unpublished Sonepur Oriya Inscription of the time of King Bhanudeva. Indian Linguistics Vol. XVII, Poona 1957.

8. Western Oriya Dialect. Indian Linguistics Vol. XVIII, Poona 1957.

9. The enclitic definitive—'ti' (ତି) in Oriya, Indian Linguistics. Turner Jubilee Volume II, 1959, Poona.

10. The monosyllabic Particles (nipatas), in Oriya. Linguistic circle, Delhi University.

11. Jagannatha Das, Sambalpur University 1967-68 Vol. I No. 1 Sambalpur.

12. Prakrits & Oriya, Proceedings of the Prakrit Seminar, Poona. (under the directions of Dr. Dandekar), 1969-70.

13. The Contribution of Utkal to Sanskrit Literature All India Oriental Conference, Srinagar.

14. Sanskritisms & Quasi-sanskritisms in Jagannatha Dasa's Bhagavata. A. I. O. Conference.

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15. Euphemism in Oriya (jointly with K. Mahapatra) A. I. O. Conference, Gauhati, 1967.

16. The Inscriptions of the Sun-temple at Konarka A. I. O. Conference, Jadavapur, 1969.

17. The Oriya Desaja Vocabulary vis-a-vis the Dravidian languages especially Telugu. A. I. O. Conference, Ujjain, 1972.

18. The Jagannath Cult & its History. Sri Jagannath Smarika, Vol. II New-Delhi, 31-12-1972.

19. The Oriya & Telugu languages, Some common features—The Second All India Dravidian Linguistics Conference, Tirupati, 1972.

Besides these research articles in English a large number of articles in Oriya have been published in respect of Sanskrit and Oriya Literature and languages in different journals including 'Jhankara'.

Printed at Swadheen Press, Berhampur (Gm.), 1972

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Errata

INTRODUCTION

Page	Line	In the print	Correct reading
a	9	in same is	is same in
b	7	achivements	achievements
g	18	Chyau	Keshava
g	27	Kar	Das

TEXT

20	19	Scence	Scene
20	After last line to be added : is based on social conditions which are the aftermath of the said famine.		
21	26	Party	Partly
28	2	(Add)	Gam Gahale (Poetry)
30	7	(Add)	in 1970
32	1	Bhauja Bou	Bou
33	7	Travalogue	Travelogue
54	8	1291	1921
68	28	interior	inferior
79	24	Stone	Pinnacle
79	Last line	3 ft.	34 ft.
84	18	1529	1541
89	19	Andhra	Asiatic

(Other printing mistakes are of a minor character. The want of the use of diacritical marks in the work is regretted.)

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